

**INIGO JONES COSTUME DESIGN  
AND SYMBOLS IN A STAGE COSTUME  
IN LATE RENAISSANCE COURT MASQUE**

Master of Art THESIS

Maarit Uusitalo  
Aalto University  
School of Art's, Design and Architecture  
Department of Film, TV and stage scenography  
Costume design  
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# INTRODUCTION

Inigo Jones (1573 – 1652) is known as one of the great architects in late Renaissance England. Many of his buildings can still be seen today around the London area.<sup>1</sup> His major work also included costume and set design, which concentrated on Royal Masques. His first creation as a costume designer was the visually brilliant performance of the *"The Masque of Blackness"* Commissioned by the Queen Anne in 1605. This led to a career of nearly forty years in the service of the English Royalty.<sup>2</sup> The last fifteen years Jones served as a Surveyor of Kings Works.

During his life Inigo Jones travelled twice to Italy where he was influenced by classical art that had evolved there during the past hundred years. When he was called back to England to design his first masque in 1605 he introduced a new design method to English stage. Clear evidence of this previously unseen style is shown in his late Renaissance stage designs that have several variations of Roman armour and features from ancient Greek dress. In addition, Jones was the first to introduce perspective scenery to the English audience.

Classical symbols were important in Jones costume design. He used various colours and included for instance, direct symbols taken from Cesare Ripa's *Iconologia*, a standard handbook of symbolic images published in 1593. In late Renaissance England, when most people were not able to read or write, such symbols were an important way to communicate. Therefore using colour symbolism in a costume can straightforwardly show the audience the status of the wearer or whether they were performing comedy or serious drama. Symbols could be attached to a garment in



a form of decoration, accessory or colour. It was used either on its own, or several symbols lead to a larger allegory<sup>3</sup> The royal family, for example, used symbols in Court Masques to show off their power, wealth and magnificence. They were also keen on performing themselves and masque was a way to fulfil this need. Strict hierarchy was involved in masque performance and this was shown using various methods from symbolism and masque cast to seating arrangements.

In this study, I am going to explore Inigo Jones costume design, his career as a costume designer and how he used symbols in his work. By focusing on one case study, the *Masque of Queens*, performed in 1609, the overall aim is to discover, how Inigo Jones used various sources in his designs and, in particular, his use of Cesare Ripa's *Iconologia* as a source for symbols in his design work.

## LITERATURE REVIEW

When I started to research studies made about Inigo Jones, I realised that there is a lack of literature concentrating on his costume design. All material that could be found from our library resources in Finland, gave me an idea of Jones' set design and his great architectural work has been analysed in many ways, but not as a costume expert.

From Finnish library resources can be found only a few books about Inigo Jones work, mainly presenting his architectural and scenic design. A book concentrating only on his architectural work is from Peacock, John, (1995). General information about Inigo Jones life can be found books by Orrel, John, (1987) and Worsley, Giles (2007). Both of them

do not discuss in depth on his costume design and therefore are not the kind of material that is useful for my thesis. History books of the theatre, which are introducing a larger view of making theatre through the ages, do briefly introduce Inigo Jones work. They talk about his life in general, his work in the field of costume, scenery and architecture. These books are from Molinari, Cesare (1975) and Wickham, Glynn (1992). Molinari's book was helpful for a few issues in this thesis.

As I could not find books that introduced his costume design I started to search for them abroad. The National Art Library, held at the Victoria & Albert museum in London has a large collection of books in all areas of art. This library also holds author Ben Jonson's original masque texts, written in the early 17<sup>th</sup> century. As Inigo Jones and Ben Jonson are both British artists, lot of the original material is held in the same country. Additional books I introduce here are either from the National Art Library, or from the Blythe House Archive and Reading room. This is where all theatrical books, drawings and costumes are archived. I found the Globe Theatre's library and archive very helpful to find material about Inigo Jones, Renaissance costumes, theatre practice and court masques.

Inigo Jones work has been catalogued many times within the 20<sup>th</sup> century. A complete source for all of his design, both scenery and costumes together with masque texts is by Orgel, Stephen & Strong, Roy (1973). This discusses his work in two large volumes. I used this book, especially volume one, a great deal in my thesis. It had excellent detailed material about Jones designs and also some of his designs were analysed. At the beginning of volume one, can be found a comprehensive essay about the theatre of the Stuart Court. The base for this book was another catalogue,

made by Simpson, Percy & Bell, C.F (1924). They have identified his designs from the Duke of Devonshire collection and listed them into their own book. This book is also a good source for information about the custom of court masque, costumes and symbols/symbolism. His designs for masques, both scenic and costumes are also listed together with architectural drawings in a book by John Webb & Isaac de Caus (1979). Strong, Roy, (1969), has made a catalogue of Jones' work concerning an exhibition held at the Victoria & Albert museum in 1969. Most of Inigo Jones' work is presented in this catalogue and as a primary source for this is a book from Simpson & Bell (1924). Another exhibition collection catalogue is by Harris, John et al. (1973) when Inigo Jones work was presented at the Banqueting house, Whitehall in 1973. There is also a good selection of his designs found in a book by Allardyce, Nicoll, (1937) with interesting, informative text discussing all areas of court masque performance.

Full variety of his set designs is listed and analysed in a book by Peacock, John, (1995). However this is not done separately for his costume design although De Marly, Diana (1982) discusses broadly about all areas of stage costumes. I found this book a good source when other material about stage costumes were lacking.

Reference to Inigo Jones' life in general can be found in a novel by Michael Leapman, (2003) which I found very useful while studying Inigo Jones. In order to understand more of the '*habits*' of late Renaissance theatre, performances, as well as stage costumes I had to search for books also from this topic. The Globe theatre library and archive was the best place for this. Books discussing the history of English Theatre especially during the Shakespearean era were by Dillon, Janette (2006) and Gurr, Andrew, (2005). Dillon refers to Early English Theatre and Gurr to Shakespearean Stage.

Also Sturges, Keith (1987) covers Jacobean private theatre. All three source books provided me with a lot of information about the customs and practises within theatre in Renaissance London.

Renaissance Clothing and the Materials of Memory by Jones, Ann Rosalind & Stallybrass, Peter (2000) has wide discussion and analysis about costumes. This book is also a research source for the modern Globe Theatre's costume designer Jenny Tiramani, which says a lot about the quality of the material presented in the book. I found some information about costumes in a concise history of costume and fashion by Laver, James (2002). For 'court masques' Steele, Mary Susan (1968) book about Plays and Masques at Court 1558- 1642 was very informative.

I found the National Art Library's Blythe House archive and library reading room an excellent source when I needed material about court masque and its customs. Ravelholver, Barbara (2006) discusses at length about costume making and storage as well as the whole production of the masque. This is a relatively new book and had very detailed material that I found it extremely helpful. Also, to get a full image of the court masque a book by Bevington, David & Holbrook, Peter (1998) gave a really good perspective discussing masque from a political aspect, which is interesting as politics were always present when masque performances were designed.

Part of my study concentrates on '*symbolism*'. A good source to read and understand symbols and allegories is by Battistini, Matilde, (2005) as it has background information for this topic. Panofsky, Erwin (1939) is the pioneer of 20<sup>th</sup> century iconology studies and this book is essential reading in order to understand more about iconology. The key

source for my study of symbolism is Ripa, Cesare (1613) who wrote *Iconologia* in the late 16<sup>th</sup> century. I used Cesare's book to compare Inigo Jones designs to symbolic images in order to find out if there was any symbolism used in his designs.

Lack of information about Inigo Jones' costume design is at the core of my reason for examining his career in much greater detail. By using the sources referred to above I have undertaken a study of 17<sup>th</sup> century royal masques as well as Inigo Jones in order to learn more about his methods in costume design.

## METHODOLOGY

In this thesis, I will first introduce early 17<sup>th</sup> century masque productions. With this research I will study areas within masque performance, such as customs, scenery, lighting, hierarchy and politics. Also I am going to look at 17<sup>th</sup> century stage costumes.

I am going to discuss different sources Inigo Jones used in his costume design in order to answer my main question, what symbols are found in Inigo Jones costume design from Cesare Ripa's *Iconologia*? I have narrowed the research into three main sources, which are Cesare Ripa's *Iconologia*, various masque texts and Jones' sketchbook from his travels in Italy. By using a combination of these three sources, it gives more general knowledge in order to find out, how he used *Iconologia* as a source to add symbols into his costume designs.

I am going to have one case study, *Masque of Queens*, performed in the Whitehall Banqueting House in 1609. I will present this masque together with Inigo Jones costume designs. I will analyse his designs by paying particular attention to materials, pattern and details, followed by comparison of Jones' designs to symbolic figures in Cesare Ripa's *Iconologia* book. Are there any similarities found between the design and the symbols? I will also study Ben Jonson's original text for *Masque of Queens*. I will research authors' suggestions for details in costumes and characters. Did Jonson refer to *Iconologia* and did he give any other suggestions for costumes in this masque text? If so, did Jones use this as a source in his costume design?

# COURT MASQUE AND RENAISSANCE STAGE COSTUMES 1

## COURTMASQUE AND BACKGROUND FOR THE PRODUCTION 1.1

*"Masques were essential to the life of the Renaissance court; idealized fictions created heroic roles for the leaders of society"*<sup>4</sup>

Queen Elisabeth I ruled England for over fifty years. During this time, court festivities were not very regular and did not develop much as she was not a fan of masques and plays. When she was succeeded by King James I in 1603 masques started a new era as *court* entertainment. His wife Anne of Denmark and their son Prince Henry were both very conscious of art and the whole royal family became avid masquers and also keen on performing themselves.

In 16<sup>th</sup> and 17<sup>th</sup> centuries the majority of the people were not able to illiterate: this is why court, parliament and the church advertised themselves by holding festivities throughout the year. Performance was a visual way to show their wealth and power to the public.<sup>5</sup> Court masques were ordered directly from royals and were presented at the court. The great hall at Banqueting House, part of the Whitehall Royal Palace was used for these performances. This room was only a normal hall and was not built for theatre productions. It had no storage for permanent stage property and every production had to be rebuilt. All scenery was made in order to be moved into Banqueting House and dismantled in short time.<sup>6</sup> Old Banqueting house was

destroyed by fire in 1619. When a new Banqueting House designed by Inigo Jones was built in 1622, King James took the opportunity to build a separate masque performance room.<sup>7</sup>

The masque was a performance that combined music, acting and dance. It had a script written by a poet or a playwright and it was always performed with best scenery and costumes.<sup>8</sup> After the main spectacle was over, dancers descended from the stage and moved the fiction into the court itself. Along with main roles, audiences were also transformed into different spectators as everyone took part in the production. Poetry and performance culminated in an ideal of the aristocratic society and the dancing continued for most of the night.<sup>9</sup>

Renaissance plays concentrated less on scenic design than on costumes and other apparel. The reason for this was that scenery was expensive to make and it was difficult to re-use. Also, it took a long time to make and public theatres did not have time for this, as it was a loss from their practise and playing time.<sup>10</sup> The Royal Court had the time and money to spend on their spectacles. For each masque, new stage, scenery and costumes were made. Best painters, architects, carpenters and seamstresses were hired to construct the production.<sup>11</sup>

As Inigo Jones introduced new perspective set design to English court consideration was given to where to place the audience to view the performance. Traditionally the architectural design for a theatre in the Elizabethan period followed an Greek amphitheatre pattern, but this did not work with the court masque performance where perspective scenery was used.<sup>12</sup> Hierarchy was also involved in perspective setting, as the person who sat in the middle of the audience,



had the best view of a perspective scene.

Naturally this was reserved for the King and Queen. "*Jones theatre transformed it's audience into living and visible emblem of the aristocratic hierarchy: the closer one sat to the King, the 'better' one's place was, and only the King's seat was perfect*".<sup>13</sup>

The custom was to start the masque with a main character's entry to the masque hall with a train of torchbearers. They were also used to light up either detailed parts of the play or a larger view. Torches were easy to move, and they were also given to an actor or a singer to hold as a part of the show.<sup>14</sup> Main lighting was made with a thousand candles and torches, which had the effect of light that was constantly moving. More special- effects could be made with reflecting mirrors, jewellery, glittering gold and silver attached to the costumes and scenery.<sup>15</sup> In order to get different coloured scenes, different coloured glass could be used in front of candles. For a softer light effect, oiled colour paper was used as is noted in a text for *The Tail of a Tub*: '*Now Sir, this Tub, I will have capt with paper: A fine oild Lanterne-paper, that we use*'<sup>16</sup> In the following chapter, I will discuss the masque costumes.

Like any other costume in early 17<sup>th</sup> century, stage costume also indicates a person's rank. Masque as a performance was strictly tied into the protocol of the court and aristocratic hierarchy.<sup>17</sup> In his book, Strong shows how the costumes were designed and chosen by the performer's social class.<sup>18</sup>

Masquers themselves were from the upper echelon of the noble ranks, together with the king and queen. They always had the most splendid costumes in the spectacle. Torchbearers had to settle in for less grand dresses and musicians wore no more than draperies.

In Italy in early Renaissance the gothic ideal was swept away and replaced by idealised era of ancient Rome. The aim of the late Renaissance stage appearance was to look as if from Imperial Rome. In order to achieve similar victories in art and power those ancient achievements seemed most suitable to follow. Scholars and artists started to concentrate their attention on the antique, examining roman ruins, ancient inscriptions and classical sculptures (pictures 3,4 and 5).

Because of the wide interest of drama and culture, theatre performances started to re-develop in Italy. Ancient drama texts were also re-produced and scholars studied Aristotle's rules as a base for contemporary plays which led to costume designers appointed to complete the visual image of the performance. Roman armour was used in all performances and mixed with ancient Greek dress style. In Italy, the Medici court architect Bernardo Buontalenti designed costumes for various performances<sup>19</sup> and similarity between his designs and ancient Greek costumes is evident, seen in picture 1 and 2.<sup>20</sup>



PICTURE 1: (left) Buontalenti, Design for Venus, 1585, in his first *Intermezzo*

PICTURE 2: (right) Greek- Roman woman's costume

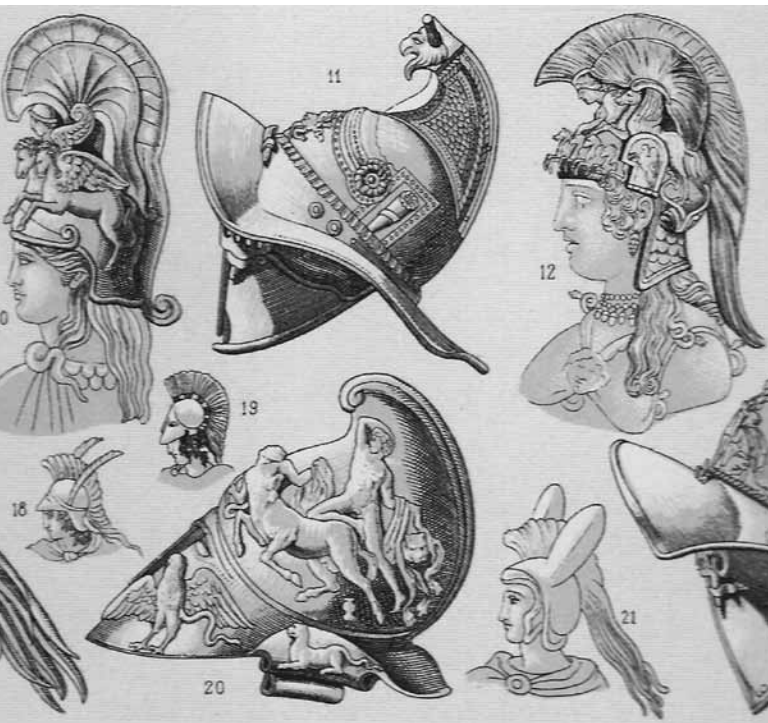
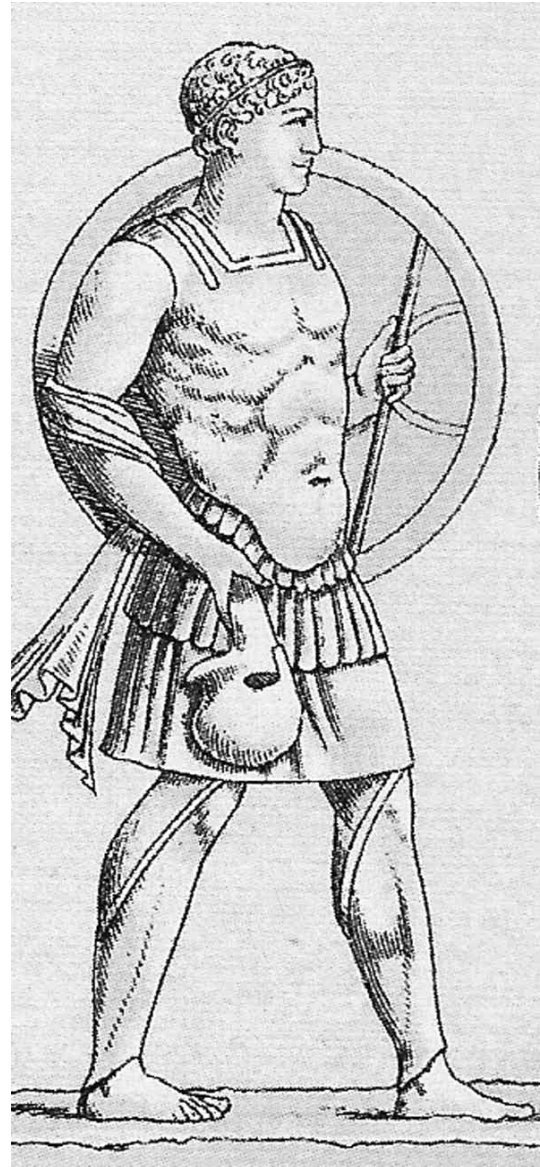
In England, 17<sup>th</sup> century court masque costumes were designed by mixing contemporary details with antique. Roman armour and Greek dress style were transformed into various styles. The Popularity of Roman armour lasted for centuries. Not until late 18<sup>th</sup> century did the visual form of performance started to change and plays began to take first steps towards historically accurate costume periods.<sup>21</sup>

Stage costumes differed greatly from everyday normal clothing. For example, everyday costume did not reveal much of the body, but on stage this was different. This was seen on stage when Queen Anne commissioned a *Masque of Queens* in 1605 from Inigo Jones. On New Year Eve the court saw a performance where black nymphs of Niger appeared on stage.<sup>22</sup> Ladies faces, chests and arms were painted black and they used long black leather leggings. Their costumes were shorter than court dresses and the cut was totally different plus no petticoat was worn under the dress.<sup>23</sup> This was an unusual sight and shocked many of the audience. For proof of this, can be found interesting letters that have been sent after the spectacle. Ottaviano Lotti, a Florentine agent in London wrote home in late January 1606:

*Their black faces, and hands which were painted and bare up to the elbows, were a very loathsome sight, and I am sorry that strangers should see our court so strangely disguised*<sup>24</sup>

Also a piece of a letter from Sir Dudley Carleton states a similar shocking reaction:

*"instead of Vizzards (i.e. masks), their Faces and Arms up to Elbows, were painted black, which was Disguise sufficient, for they were hard to be known"*<sup>25</sup>



PICTURE 3: (*above left*) military costume from Greek- Roman time.  
 PICTURE 4: (*above right*) Roman armour, notice solid chest and separate skirt with two layers.  
 PICTURE 5: (*below*) Greek- Roman helmets

Unfortunately there are no original stage costumes that have survived from English court masques.<sup>26</sup> 17<sup>th</sup> century illustrations depicting stage costumes show the use of large amount of copper, sequin and braid embroidery, so that the material underneath of the decoration was almost invisible. The weight of the costume was enormous although diverted to different parts of the body. Heavy weight is worse for a dancer to move in than for an actor or an actress. If a long, decorated train was attached to a costume, an actress could use a pageboy to carry it.<sup>27</sup>

# MATERIALS 1.3

Since we are looking at a court performance, only the most expensive and grand materials were used. Real gold and silver, together with artificial sparkle were part of every costume. Other materials were velvet, brocade, silk and ermine in all qualities. Copper was used especially in Roman armour and heroines' gowns.<sup>28</sup> Jewels, crystals and sequins were attached onto a costume not only to show the magnificence of the performance, but also to make lighting more visible. This is how costumes were part of the whole visual image of the performance. As court masques were performed indoors, effects in costumes had to reflect in the light in order to be more visible. When outdoor natural light could not be used, colours and effects would not show up as well.<sup>29</sup> Light from torches and candles was not very visible and it changed colour in materials, e.g. blue resembles black and green takes on a brown hue and for this reason it was important to use very light or bright colours in costumes.<sup>30</sup>

Inexpensive fabrics were used to make prototypes for grand masquers. Actual masque costumes often arrived just before the actual performance.<sup>31</sup> According to this record, it is uncertain how much the costumes changed from original designs to their performance version. Were prototypes made only for fitting purposes and not to change the design? Prototypes could also be done to make sure the design is the definite choice. Making a garment a time consuming process as everything was made by hand, which meant they couldn't afford to make mistakes on the actual materials as it cost a lot of money and time.

Materials for the masque costumes were generally new. References from performance reports and wardrobe bills do not refer to any mending, repairing or re-using.

This differed from everyday court costumes, where for instance, Queen Henrietta Maria's wardrobe service evidently repaired her bodices and petticoats: This gives us an example how much extra attention and effort was put into producing masque costumes.<sup>32</sup> However, in his book Sturges argues that masque costumes for professionals were provided by the '*revels office*' and were made by hand from expensive fabrics.<sup>33</sup> Where possible other outfits were made from materials left over from previous productions.<sup>34</sup>



We can discover how much money was invested on costumes from various findings of theatre and court account books. It was a custom in English theatre that the theatre house owned all costumes used in performances. Actors had only to take care of their own linen and accessories. Whereas in France, this practise was uncommon as actors were responsible of providing their full costumes. English custom was a huge saving for actors, but at the same time an expense for theatres and the court.<sup>35</sup> However, King Charles expected a noble masquer attending a performance to subsidise funds for their own costumes.<sup>36</sup> An example of the cost for a costume is the £20 10s. 6d. spent on *'black velvet cloak with sleeves embroidered all with silver and gold'*. This expense was more than a third of the price of Shakespeare's house in Stratford.<sup>37</sup> For *Coelum Britannicum* in 1634, King Charles spent £121.8s.7d. in order to act as an ancient hero in an aurora-coloured suit with silver embroidery. This was a large amount of money to spend on a single costume compared to the masquers' suits in *The Masque of Augurs* in 1622, when three were made for the price of £78.7s.9d.<sup>38</sup>

English court had two separate wardrobes to maintain masque costumes. The Great Wardrobe kept management for the masque production and The Removing Wardrobe took care of the costumes after the masque had been performed. Clerks at the Office of the Robes organised King Charles payments for masques together with the Great Wardrobe.<sup>39</sup> Removing Wardrobe looked after the costumes as well as furnishings and properties for theatrical purpose. In Charles time it employed nine people, including a clerk, tailor, brusher and grooms. The Removing Wardrobe had various tasks when taking care of the costumes. Moths, mildew, dust and mice ruined garments and accessories if

not protected. Storing in trunks, chests or leather sacs kept them in fairly good condition and also different perfumes helped to avoid infestation by vermin.<sup>40</sup>

According to Ravenholver,<sup>41</sup> The Great Wardrobe not only produced masque costumes, but also anything “*from liveries to dogcarts*”. This means, that it hired people from various professions. The Lord Chamberlain’s royal office was also included to the Great Wardrobe. Garments could also go to the Surveyor of the Office of the Works, whose many responsibilities included looking after royal buildings, architecture and furnishings.<sup>42</sup> This was a post held by Inigo Jones from 1615 and gave a broad range of responsibilities at the court alongside designing visual images in masques.<sup>43</sup>

Masque was an allegorical drama performance where the aim was to show the audience the magnificence of the royal power.<sup>44</sup> Symbolism is a method for people to understand the larger narrative by using picture images. Symbols were a part of peoples' lives and common in every social class. In the Renaissance period every picture contained symbolism.<sup>45</sup> Today, we might admire the quality of a Renaissance painting, but in later Renaissance, the importance and quality of the image also laid in different meanings of the painting, presented in various ways by using symbols and allegorical terms.<sup>46</sup>

Symbols were also attached into both, scenic and costume design. Audience could recognize them from various places and they explained either one smaller idea, or led to another larger allegory.<sup>47</sup> Writing on the use of symbolism, Orgel & Strong, for example, have argued that *"The substance of the masque is allegory; myth and symbol. Kings are seen as gods and courtiers as heroes and their actions are seen as emblems. The meaning of this form in figurative sense is dependent on how things appear. The way audience sees the performance is dependent on his ability to read what he sees. This is where people needed allegories and symbolism"*<sup>48</sup>

Symbolic meanings were also included in colours. Allardyce discusses about the use of blue colour and its symbolic meaning as truth, hope and fidelity in love.<sup>49</sup> Colour symbolism was universal throughout the Renaissance helping the designer to make the visual effect as clear as possible for an audience. Different traditional meanings included red for blood, white for purity and yellow for the sun. Vocations also had their own colour interpretations commonly recognised by the Renaissance audience such as doctors' and cardinals' gowns were scarlet, lawyer gowns

were black, serving men had blue coats. In stage costumes, a symbolic meaning through colour was more important than historical accuracy.<sup>50</sup>

The colour Yellow was also a symbol of wealth.<sup>51</sup> It was expensive to produce which meant it was not so often used in public theatres where productions had less money than court spectacles. According to Leapman, in 1616 Mrs Turner, a fashion genius was the only one to have the recipe to make yellow dye. It involved saffron and was extremely expensive to make. It seems that for a few years she had a monopoly for this dye and with other fashion business interests made her fortune. The high-class and talented seamstress was also involved in making *Masque of Queens* in 1609 and *Tethy's Festival* the following year.<sup>52</sup>

I have now given a background for court masques and their costumes. Within this context, Jones designed costumes by using a wide range of sources for nearly forty years. In the following two chapters, I am going to discuss Inigo Jones' costume design in general and explore the main sources he used in his design work.

PICTURE 6: (*opposite page*) Jones, design for Knight, 1605-1610, Unidentified masque or tilt



Inigo Jones used different sources when he designed court productions. I am going to concentrate in this study on three main sources he used in his design work, and explore how Jones used them in his costume designs. The first one is Cesare Ripa's *Iconologia* book that is full of symbolic pictures published in Sienna, Italy, in 1598. This book was commonly used in all areas of art and design at the time. The second source is the masque text where the author suggests ideas for costumes. Finally I am going to focus on his own sketchbook that he brought back from his journeys in Italy.

Inigo Jones is considered the first to bring the ideal of Renaissance stage costume to England. He travelled in Italy between 1598 and 1603 and after this he was appointed to the English court to design his first masque. It is safe to assume his journeys in Italy must have influenced his design, as stage costumes were all contemporary before his designs in *Masque of Blackness*, in 1605.

Designs by Inigo Jones indicate several versions of Roman armour throughout his whole career. For instance, he dressed young Prince Henry as a Roman emperor, with plumed helmet, Roman cuirass and boots. Contemporary trunk hose with stripes replaced the authentic tunic with leather strips, as seen on picture 7.<sup>5</sup>



PICTURE 7: Jones', design for Prince Henry as *Oberon*, 1611, in the masque *Oberon, the Fairy Prince*

Inigo Jones costume designs were appointed to masquers that bore the closest relationship to the royals. We can see a tight hierarchy in his designs. Sometimes torchbearers also had costumes designed for them, but only when their roles were played by a person from high social class. Jones also made drafts for larger groups of entry, such as anti-masque costumes. Here are few examples from different masques, in pictures 8,9 and 10:



PICTURE 8: (left) Jones', designs for Antimasque characters, 1636, in *Britannia Triumphans*

PICTURE 9: (right) Jones', designs for magicians, 1635, in masque *Temple of Love*

PICTURE 10: (opposite page) Jones', designs for A Mountebank and other antimasque characters, 1638, in *Britannia Triumphans*





*Janapada*      *Padma*      *long and long*      *Padma*



or for the  
*mayan*  
 1637

*dehiti chini*      *Angkor*      *Ballet singer*



As previously mentioned costumes were made out of the finest materials, while prototypes were made from cheap materials, such as calico. When Inigo Jones developed his costumes for masques he used this same technique. For example, this was done in masque *Albion's Triumph* in 1632. Simpson and Bell refer to a letter where Emanuel Decretz had told Mr. Aubrey that Inigo “*made the 4 heades of the Caritides (which bore up the Canopie) of playster of Paris, and made the drapery of them white Callico, which was very handsome and very cheap, and shewed as well as it they had been cut out of marble*”.<sup>54</sup>

Inigo Jones worked with writer Ben Jonson for most of his career. Their collaboration enabled artistic freedom for both artists. Working for the royals let Jones create visual images that had never before been seen, or he was unable to do in any other place. However, this meant, that he had to leave some of the artistic decisions for the queen to make. Thus, in Jones' design for Queen Henrietta Maria's dress in *Chloridia*, 1622, he suggests that the queen can “*to add or alter any thinge*” she desired to and “*the collors ar in hir majesty's choyse but my oppinion is that severall fresh greenes mixt with gould and siller will be most propper*”.<sup>55</sup>

PICTURE 11: (opposite page) Inigo Jones', design for *Chloris* 1622, in masque *Chloridia*



This designe I conceive to be fit for the invention and if it pleas- his Ma<sup>ty</sup>  
 to add or alter any thing I desire to receive his Ma<sup>ty</sup> command and thin-  
 to be in his Ma<sup>ty</sup>

For these and his other costume designs as I mentioned earlier Jones used these three sources: Ripa's *Iconologia*, masque text and his sketchbook.<sup>56</sup> In the following chapters, I am going to specify these sources.

## CESARE RIPA'S ICONOLOGIA 2.1

Cecare Ripa wrote *Iconologia* in 1598. The version I am using for this thesis is printed in 1613. This handbook of symbolic images was used in all fields of visual and performance arts to help to understand symbols and allegories.

Some symbols in *Iconologia* have several meanings when it is read closely as shown in a figure for Avaritia, in which you can see a hideous woman holding a moneybag. This woman is a symbol for Avaritia as exemplifying 'Stinginess', but also there is a wolf in the background as an attached attribute to this figure, as well as to other figures as Doubt, Hypocrisy, Self-Interest, Avarice and Voracity (see picture 12).<sup>57</sup>



PICTURE 12: Ripa, symbol for *Avaritia* (stinginess), 1613, in *Iconologia*



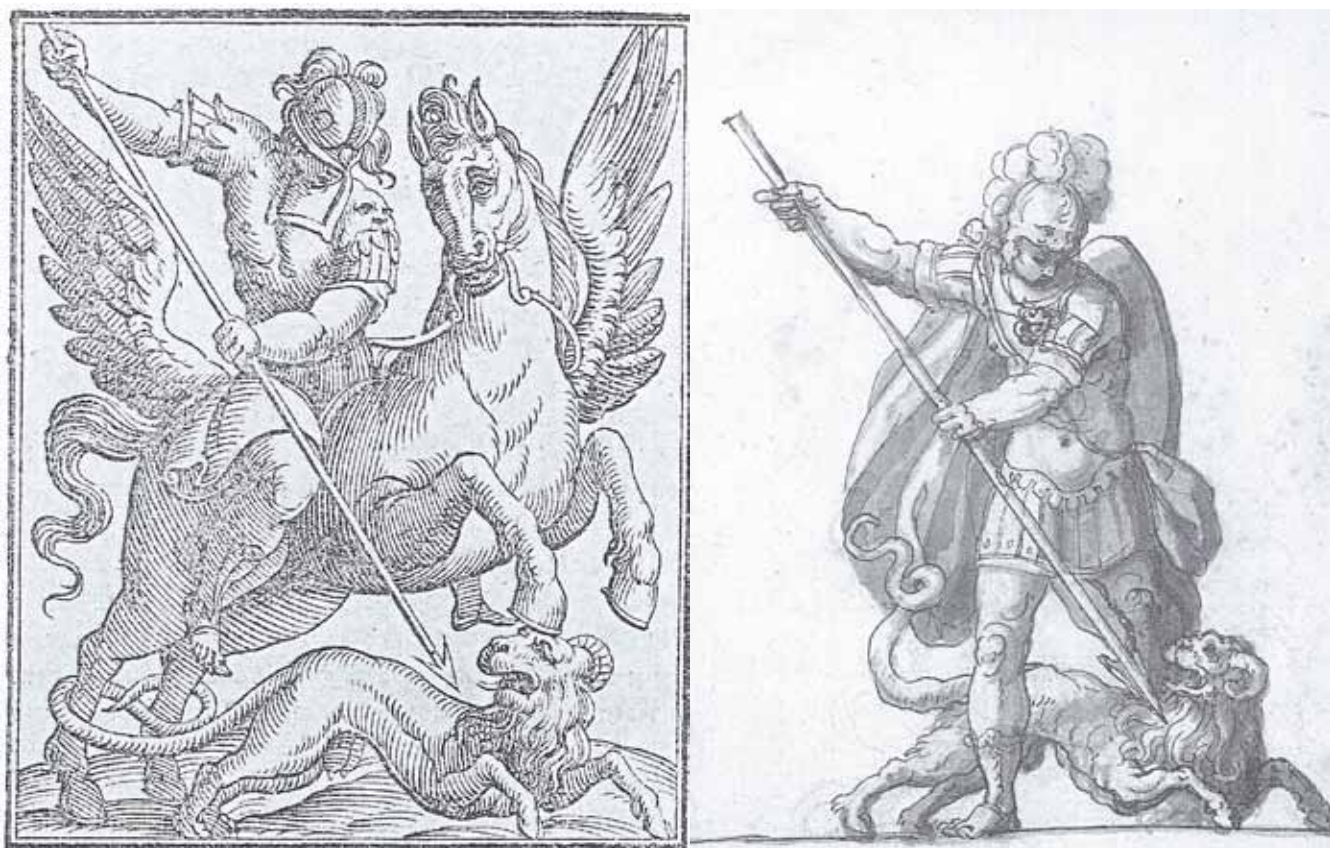
Strong includes a few examples of how Inigo Jones copied symbolic images from Ripa's *Iconologia* to his designs.<sup>58</sup> In *The Lord's Masque*, which was presented in 1613, Jones has copied the posture, wings, pen, head-dress and style of the costume from this symbolic image, seen on picture 13 and 14.



PICTURE 13: (left) Ripa, symbol for *Furor Poetico*, 1613 in *Iconologia*

PICTURE 14: (right) Jones', design for Entheus, 1613  
from *The Lords Masque*

In these next images 15 and 16 below, we can see a heroic figure in which Jones' design of the 'Virtu' is almost an identical drawing with the *Virtu*-symbol in Ripa's *Iconologia*. Posture, helmet, top part of the costume and a weapon that points to the animal below are copied directly from this symbol in *Iconologia* without any alteration. The only difference between these two images is that in Jones design, he is not riding a horse, and he is wearing a cape as well as his skirt is slightly different.



PICTURE 15: (left) Ripa, symbol for *Virtu* (virtue), 1613, in *Iconologia*

PICTURE 16: (right) Jones', design for *Virtu*, *Bellerophon and the Chimera*, close in to date 1609, unidentified, probably in *Tableau vivant* or *Statuary*



On the other hand, Inigo Jones also uses a combination of different sources in his designs, e.g. a masque text and symbols from *Iconologia*. Jones takes some signs from *Iconologia* and mixes them into his own design and also for other symbolism, such as colour.<sup>59</sup> This can be seen not only in his costume design, but also in scenery, for example in masque



PICTURE 17: Ripa, Cesare, symbol for *Ragione* (intellect), 1613  
in *Iconologia*



*Salmacida Spolia*, where he uses the symbolic image *Ragione* from *Iconologia*. In *Ragione* we see a lady with a gold crown. She is bridling a lion, carrying a sword in her right hand and has a waistband full of numeric symbols (see picture 17). We can show from masque text that the author suggests to him to use the crown and the bridle in his set design from this symbolic picture

*'... much majesty in her aspect, apparelled in sky colour, with a crown of gold on her head, and a bridle in her hand, representing Reason'*.<sup>60</sup>

These are couple of examples of Jones using Cesare Ripa's *Iconologia* as a source for his costume design. In the following chapter I am going to talk about how he has used masque writers' text in his design work.

In masque script the writer or the poet suggests various ideas for the costumes as well as for the scenery. Inigo Jones takes these ideas further and develops them in his costume designs. As an example, we can look at the masque *Salmacida Spolia*, written by William Davenant and performed in 1640: "Old man in a purple robe, "with heart of gold in a chayne about his necke, figured Coucell". A similar description can be found from Ripa's *Iconologia* on a symbol *Conciglio*, which states that "an old man dressed in a dignified costume, dark red colour, bearing a gold chain from which hangs on heart" (see picture 18, following page).<sup>61</sup>

Sir William Davenant wrote another masque, *Temple of Love* in 1635. He describes in very accurate detail this fairy like character:

*"a young woman in a Robe of changeable silke, girt with severall tuckes under her breast and beneath her wast, and great leaves of silver about her shoulders hanging downe to the midst of her Arm: upon her head a garland of great Marigolds and puffs of silver'd Lawne between, and at her shoulders Angels wings".*<sup>62</sup>

We can find similar examples from other authors too. Ben Jonson describes roles that not only characterise them, but to explain what they wore. For example in *Masque of Queens*, he writes that the character of *Good Fame* should be  
*"..attired in white, with white wings, having a collar of gold about her neck and heart hanging at it"*<sup>63</sup>



PICTURE 18: Ripa, symbol for *Conciglio*, 1613, in *Iconologia*

In masque *Hymnaei*, Jonson's text describes a bride in detail:

*"her hayre flowing and loose, sprinckled with grey; on her head a gyrland of Roses, like a turre; her garments white; and on her back a weather's fleece hanging downe; her zone or girdle about her waste of white wooll, fastned with the Herculean knot"*<sup>64</sup>

These two sources were present in the designs of Inigo Jones.

In addition to Ripa's *Iconologia* and masque texts written by e.g. Jonson and Davenant, the work by Jones' included research material from his journeys in Italy, which undoubtedly gave him a lot of inspiration. As his third design source I will introduce his sketchbook.

Jones made his first journey to Italy in late 16<sup>th</sup> century and when he was recalled to England to design his first masque in 1605 as explained, he introduced methods in costumes and scenery never before seen on an English stage. For his costume design, he might have followed Bernardo Buontalenti's work, who as mentioned earlier, costumed *Intermezzi* and other drama productions in Italy.<sup>65</sup> Clearly Buontalenti's costume design includes similar combinations of Roman dress, armour and Renaissance design to those Inigo Jones used in his career. Jones' dress designs, especially in his early years, have similar features to Buontalenti's work, seen on following page, pictures 19 and 20.

Jones made his second journey to Italy in 1613. During this travel he made various notes about architecture, paintings, sculpture and costumes. This evidential information in his sketchbook still exists in the Duke of Devonshire collection. It is a unique autobiographical source of Jones' studies in all areas of art revealing his interest in learning different techniques of Renaissance art and classical costuming.<sup>66</sup>

We can find notes from his sketchbook identifying how he studied artists' methods of how they draped fabrics in paintings, drawings and sculpture. As an example, here is a note dated 21<sup>st</sup> of January 1614;



PICTURE 19: (*left*) Inigo Jones', lady masque, circa 1610,  
Unidentified masque

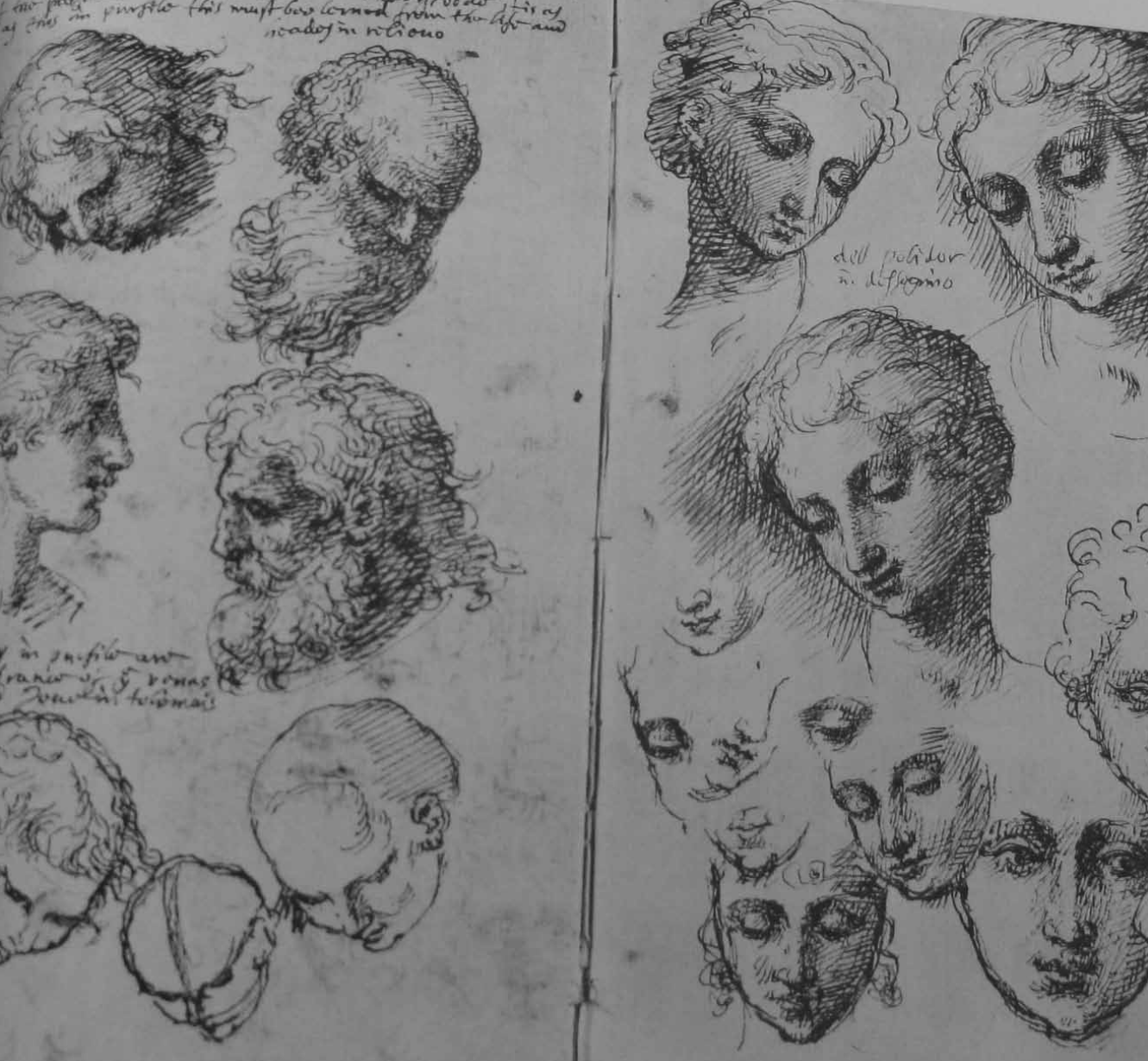
PICTURE 20: (*right*) Bernardo Buontalenti's design for Venus 1585  
in *Intermezzo*

*"the folds come either from some high place or from a gathering or girdle. Folds must be bigger in the middle than at each end, like muscles... The falling folds that come from a gathering in must be narrow at the top and another broader and narrow at the bottom... The women's garments are open on the right side commonly"*

Another interesting note in his sketchbook was an examination of limbs and how they react in different postures *"to consider each member, whether it be soft, fat or coarse, and when it sits on any hard thing as stone and the buttock must spread"* He gave an example of Mary Magdalene in Titian's painting, where a hand presses Mary's flesh.<sup>68</sup>

His studies in costumes went on to broader examination where he looked at different categories of clothing for soldiers, gods, emperors, consuls and so on. This interest extended to children's costumes and headwear. Also found in his sketchbook are different hair and beard styles (see picture 21, following page).

By using these three sources Inigo Jones designed a variety of masques, plays and tilts throughout his near forty year career. He created a multi-layered world together with a playwright, which was visually brilliant and full of deeper meanings. In order to explore further how Jones used these three sources in his design I am going to look at one particular performance, *Masque of Queens*.



PICTURE 21: Jones' Sketchbook designs for heads, faces,  
 beards and hairstyles, 1614



## CASE STUDY, MASQUE OF QUEENS 3

Firstly, I will explain how the making of *Masque of Queens* began. This is followed by masque writer Ben Jonson's script, what he as an author has written about the storyline.

The *Masque of Queens* was presented on February 2<sup>nd</sup> 1609 at the Whitehall Banqueting House. This masque was directly commissioned from Queen Anne, who, naturally, danced the leading role as Queen Bel-anna. Here King James writes to publicise this masque: "*The Queen, our dearest wife, hath resolved for our greater honour and contentment to make us a mask this Christmas attended by most of the greatest ladies of the kingdom*"<sup>69</sup>

The Masque was written and directed by Ben Jonson who had previously worked for the Queen. They had created *Masque of beauty*, *Lord Hay's Masque* and *Masque of Blackness* a few years before. Inigo Jones was appointed as a designer for this masque. *Masque of Queens* was meant to be presented and performed at the New Year's Eve, but it was postponed because of an argument between certain ambassadors. As a proof of a long wait, we can view an interesting letter sent on January 9<sup>th</sup> 1609 by Venetian Ambassador Marc' Antonio Correr, who wrote to the Italian Doge and Senate "*From Sunday last on wich day they kept Christmas, till now the Court has been entirely taken up with balls and comedies. The Queen is deeply engaged in preparing the Masque of Ladies to wind up with. It will be given to-day week. She is sparing no expense to make it as fine as possible*"<sup>70</sup>

Although a script for a masque is very short, the actual performance lasts for hours. It is a performance that is a combination of acting, singing and dancing. At the end of the directed performance, everyone from the audience joins to dance the rest of the night.<sup>71</sup>

Ben Jonson writes that the ‘topic’ for this masque was to present a battle between good and bad and this was created in the form of a two-part masque. This was the first time when anti-masque was introduced as a part of a masque performance.<sup>72</sup> An anti-masque started the show with 12 women in the costume of witches and hags presented themselves. Their personalities show *Ignorance, Suspicion and Credulity*, which were opposite to good *Fame*. They sing three charms to call their chief Dame to enter the hall. They are described as being naked armed and bare footed, which was already a very unusual sight in the early 17<sup>th</sup> century. Chief Dame is holding a torch that is made of a dead man’s arm. All witches confess one by one all the horrible things that they have done and also what they have brought for the Dame. After this they begin to boost their powers. With many charms, they try to turn day to night, milk to blood, rivers to run backwards, clouds turn into black, seas roar and so on.

After charms they move into magical dance, which is described in the text as follows: *“they fell into magical dance full of preposterous change and gesticulation, but most applying to their property; who at their meetings do all things contrary to the custom of men, dancing back to back and hip to hip, their hands joined, and making circles backward, to the left hand, with strange fantastic motions of their heads and bodies.”*<sup>73</sup> This shows that as a writer, Ben Jonson suggested ideas not only for scenery and costumes, but also to the choreography. In this masque, Heirome Herne is mentioned as a choreographer for the dance of the Hags and Witches. Thomas Giles was

responsible for the choreography of the third dance.<sup>74</sup>

Jonson also suggests in this script that hags and witches should have rats on their heads or on their shoulders. In addition to this, they should also have ointment pots at their girdles and various odd instruments to cause awful noise.<sup>75</sup> Unfortunately original costume designs of these witches and hags haven't survived, or he has not done designs for them at all. The custom was, that in anti-masque, they used lower-class as characters, which might be a reason why Jones has not done any costume designs for them. However, we are not able to know did Jones really pick up Jonson's suggestions for his designs. Leapman suggests this anti-masque act might have been influenced by Shakespeare's *Macbeth*, which had had its premiere only few years before.<sup>76</sup>

Like many other royal productions, a lot of money was spent in making the *Masque of Queens*. Both King and Queen show their magnificence by having festivities with their guests at court. This expensive pastime caused annoyance to some, e.g. in February 1609 William Farington who was involved with the *Masque of Queens*, wrote a letter to his father complaining it "*Cost at the least towne thowsande Powndes. The Commonalty doe somewhat murmur at suche vaine expences, and thinckes that mony wiche was bestowed thes waies, might have bene conferred upon better uses*"<sup>77</sup>

Ben Jonson suggests in the *Masque of Queens* script that scenery should be an *ugly hell*. Inigo Jones designed a two-storey building, the *House of Fame*, where is an arch door at the bottom and above, *Machina versatilis*, a turning machine.<sup>78</sup> The accounts display facts such as the stage was four feet high and it was built at the end of the hall. Jonson also suggests in his script that the *House of Fame* should have flaming beneath and smoke coming from the roof.<sup>79</sup>

*"The device of their attire was Master Jonas his, with he invention and architecture of the whole scene and machine. Only I prescribed them their properties of vipers, snakes, bones, herbs, roots and other ensigns of their magic, out of the authority of ancient and late writers, wherein the faults are mine, if there to be any found, and for that cause I confess them."*<sup>80</sup>

In Jonson's script, he writes that after the dance of hags and witches they all vanish from the stage and masque scenery changes with light, smoke and motion. This time, on top of the *House of Fame*, sit 12 queen masquers on a throne. A sound of Heroic Virtue speaks and introduces them all to the audience and informs about the good things they have done. Above everyone is Bel-Anna, Queen of the Ocean, who is performed by the Queen herself. She is described to; *"posses all virtues, for which one by one they were so famed... The worthiest queen; these without envy on her, In life desired that honour to confer, Which with their death no other should enjoy, She is the embracing with a virtuous Joy"*.<sup>81</sup> Obviously the Queen got the best role of the masque and is described to be more magnificent than all other roles.

*Machina versatilis* changes scenery again. This is the first time Ben Jonson suggests something directly from Cesare Ripa's *Iconologia* in this text. *Machina versatilis* is changing and *Fama Bona* appears in its place. Jonson suggests that it should be done as it is described in Ripa's book. Symbol *Fama Bona* is only a description in *Iconologia* book and not an illustration as are many of the other Ripa's symbolic images.<sup>82</sup> Jonson's text describes *Fama Bona* as "*attired in white, with white wings, having a collar of gold about her neck and heart hanging at it*".<sup>83</sup> She interprets the good *Fame*, and makes a speech before all queens make their way down from the *House of Fame*. Jones original designs from this detail have not survived, so we cannot be sure did he take this suggestion into his final set design.

The Masque carried on with a spectacle that was acted and danced by the twelve queens. I am going to introduce them in the next chapter. They danced three different dances and made their way back to the chariots, which led them to the *House of Fame*. Everybody sang the last song, which was written by Alfonso Ferrabosco.<sup>84</sup> This song guided the audience from the masque room to join the performance and continue to dance the rest of the night.

# INIGO JONES COSTUME DESIGNS IN MASQUE OF QUEENS 4

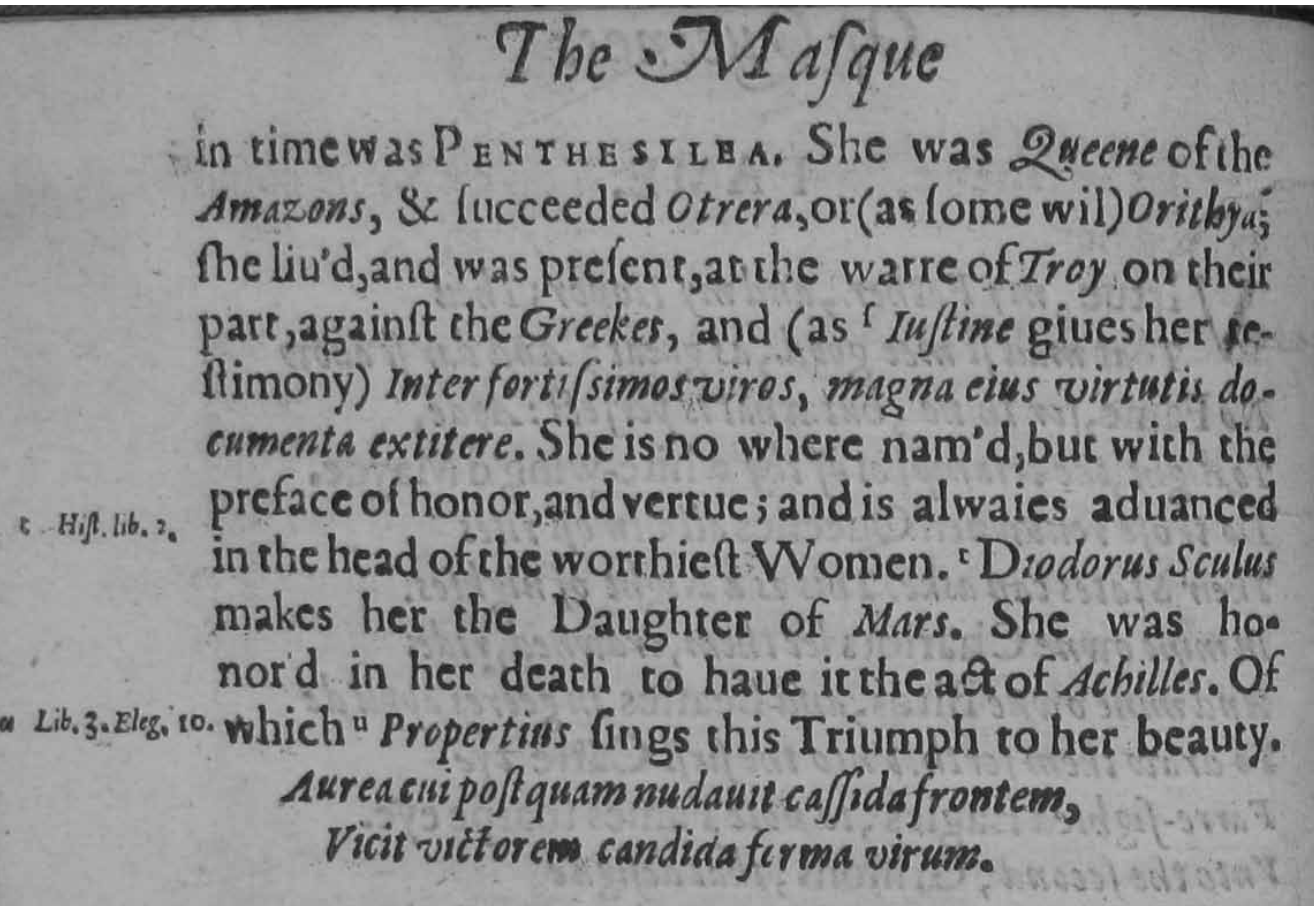
Inigo Jones' designs were appointed for use with twelve queens in this masque. Eight designs have survived from the original twelve and have been identified by Simpson & Bell or Orgel & Strong.<sup>85</sup> Also separate designs for head-dresses have been found and they are either unique designs or tracings from an original final design. The designs I introduce below are permanently held at the Duke of Devonshire collections.<sup>86</sup>

In this chapter I will take each role in chronological order of how the queens appeared in the text. First, I will introduce Ben Jonson's text and how he has described the characters. Then follow this by discussing Inigo Jones' design in detail through my own experience as a costume designer, paying particular attention to the structure of the garment, details, materials and suggested colours. I also consider the description for the role in Jonson's text; how different words describe this particular role and how it might appear in the costume. I take Cesare Ripa's *Iconologia* and compare the symbolic figures to the design as well as to the text. This enables me to evaluate how Jones used *Iconologia* as a source for his costume design and to examine how Inigo Jones taken any symbolic images as a source for his costume design? This analysis also shows which and how much he used sources such as masque writer text and his sketchbook, in his costume design.

PICTURE 22: (opposite page) Jones', design for  
*House of Fame*, 1608 in *Masque of Queens*



The role of Penthesilea, queen of Amazon comes first in the masque text. She is said to be present at the war of Troy against the Greeks (see picture 23). The role of Penthesilea was played and danced by Lucy Harington, Countess of Bedford (1581-1627).<sup>87</sup>



PICTURE 23: Jonson, 1609, lines 470-482

Ben Jonson has written words *Amazon*, *Greeks*, *war of Troy*, *Worthy*, *Daughter of Mars*, *Beauty*, to describe the role of Penthesilea. Inigo Jones has design, picture 24.



• *Countess of Bedford*  
*Penthesilea* *Queen of the Amazons*

*Sept. 17. 1608*  
*Sept. 17. 1608*  
*Oct. 10. 1608*



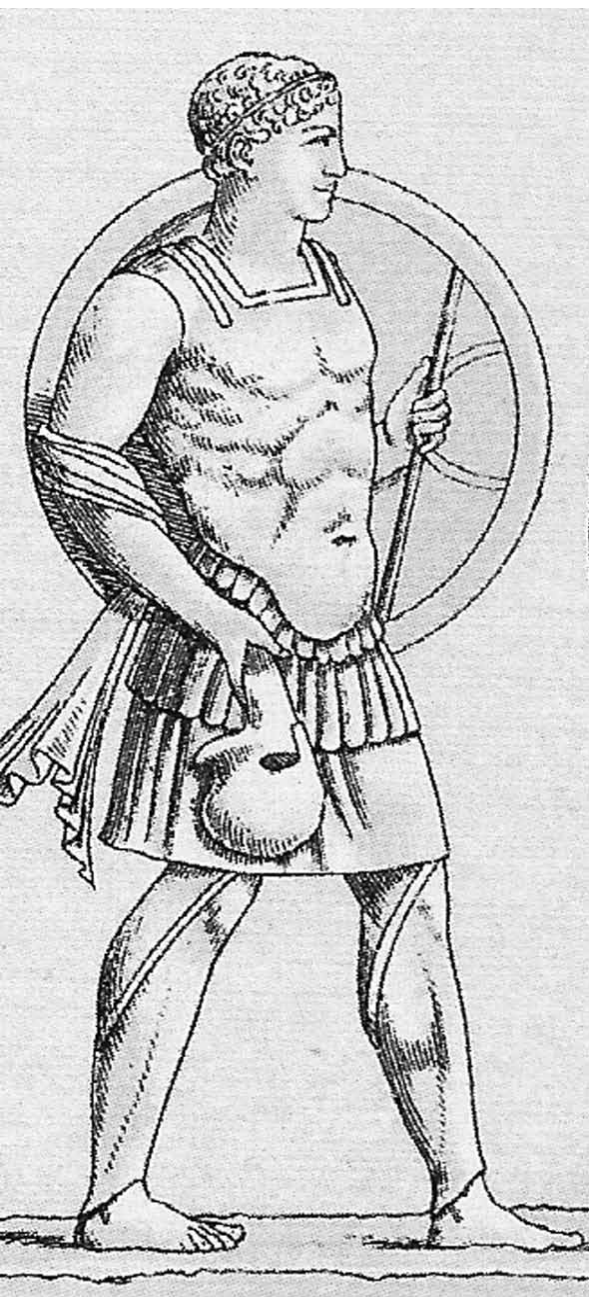
PICTURE 24: Jones', design for  
 Penthesilea, 1608, in *Masque of Queens*

Jones' original design is drawn with black pen and ink, washed with greenish grey. The size of the original design is 27.6 x 15.6cm.<sup>88</sup> Inigo Jones' inscription at the top of the design reads, "*The Countess of Bedford / Penthesilea Queen of the Amasons*" and at the right side of the design he notes suggestions for colours, "*Depe pinkcoler / Deep morrey / Skie coler*". This inscription has been written with black and brown ink.<sup>89</sup>

Penthesilea is wearing a two- part costume. A skirt sits on a high hip and it is slightly V- shaped at the centre front, almost like in a Roman armour suit. The skirt has got three layers where the longest layer is ankle length and it is gathered from the waist. There are pearls or other jewels hanging down from the hem. In the design we can see a line drawn on top of the hem and it is either an indication for stitching, decorative string, or wide ribbon. Only approx. 40 cm long the second layer is also gathered from the waist and this layer has also the same line drawn at the top of the hemline to indicate either stitching, decorative string or a ribbon. On top of this is a classical roman armour skirt in the shape of an oak leaf repeating around the hip with possibly decorative medallions or copper coins on top of each oak leaf. Material for the skirt is lightweight, but not see-through.

The Bodice of this costume is also based on typical roman armour (see pictures 25 and 26), which from my knowledge was made of leather or metal. Considering that this is a masque costume for dancing purposes I suggest that leather was the material for the bodice. It has got a square shape neckline where the edge seems to be different a material and at the centre front, there is a circle shape decoration. The Bodice has got a short raglan sleeve where there is a cut that allows a dancing woman's arms to move upward even when the material is very stiff. Approximately 15cm wide leather

PICTURE 25: (left) Ripa, symbol for *Fortezza*, (fortress) 1613, in *Iconologia*



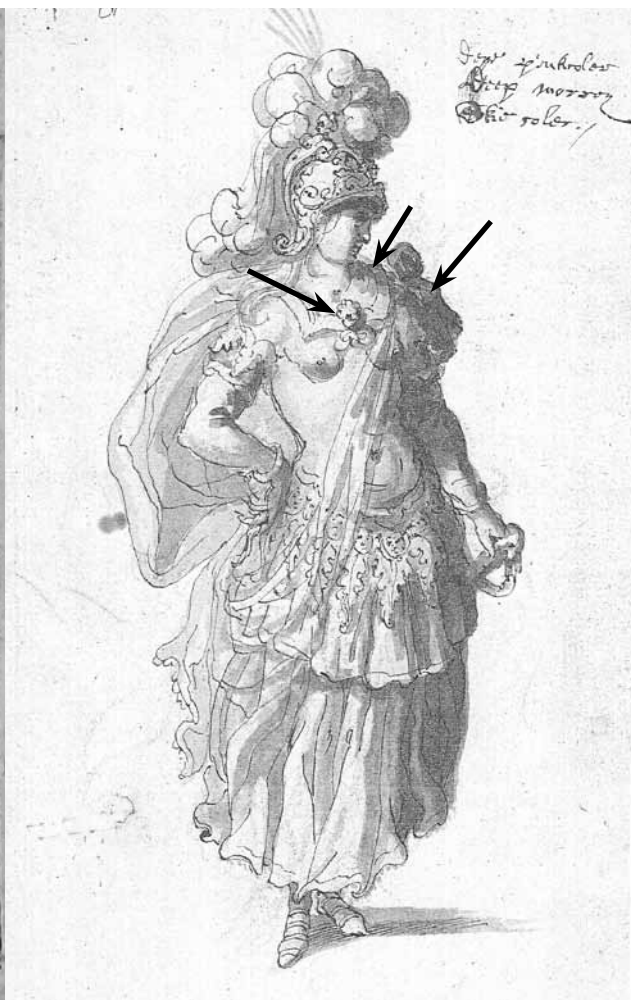
PICTURE 25: (left) Roman armour suit with stiff bodice  
and square neckline



PICTURE 26: (right) Penthesilea's bodice with a similar neckline, shape  
and edge of the hem plus the top of the skirt is the same style. Jones'  
1608, in *Masque of Queens*

sleeves have oak leaf shaped decoration on the edge.  
A longer sleeve is attached to this short leather sleeve and  
the material is soft, lightweight and probably see- through.

Comparing the costume to symbolic images in Ripa's *Iconologia*, we find similarities between symbol *Fortezza* and Penthesilea's bodice. Both have the same square neckline with simple circular shape decoration at the centre front. Also, additional fabric is gathered on the shoulder and it hangs loose at the front (see pictures 27 and 28).



PICTURE 27: (left) Ripa, symbol for *Fortezza*, 1613, in *Iconologia*

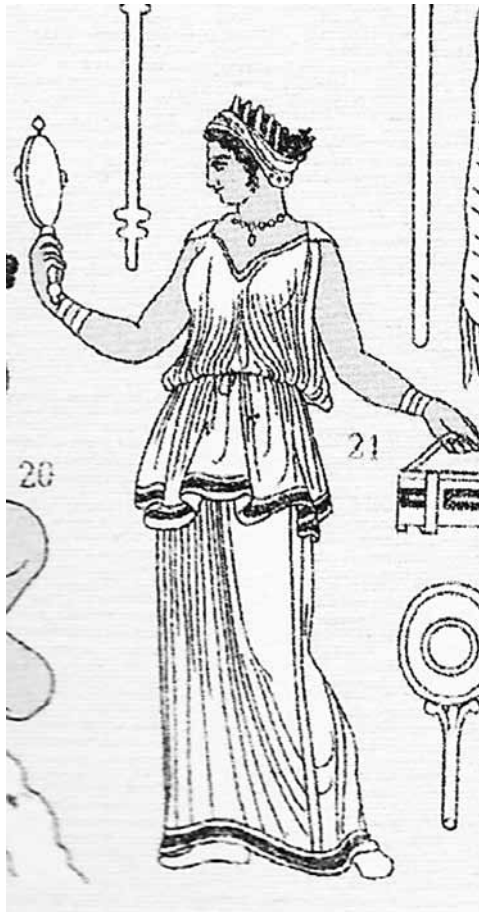
PICTURE 28: (right) Jones', design for Penthesilea, 1608,  
in *Masque of Queens*

In Penthesilea's costume there is also a see-through fabric gathered on the right shoulder. It hangs loose at the front in order to go around from the left hip to the back of the costume. There is also either similar material or something else gathered on top of the right shoulder. She is wearing a large veil that is attached to the neckline at the backside of the bodice that is gathered from the back of the neck and is floor length. The material is stiff, but light, probably silk organza with a hem of decorated lace.

Penthesilea is also wearing a helmet. This is a typical roman style, however with more decoration. Large feathers are attached on top of the helmet and to hang loose at the back as well as ornaments decorating the front and around the helmet.

Her shoes are narrow with straps around the foot. Inigo Jones suggests for colours deep pink, deep morrey and sky colour.

Although words such as *Amazon*, *Greeks*, *war of Troy*; *Worthy*, *Daughter of Mars* and *Beauty* describe the role for Penthesilea, none of these words have equivalent symbols in Ripa's *Iconologia*. Comparing the shape of the costume to the describing words we can find similarity between *War of Troy* and this costume as it has features from armour with a helmet attached to it. It is natural to choose a costume like this for a role that relates to a war hero, however she is a woman and this costume is a sample of a roman armour costume that is modified for a woman.

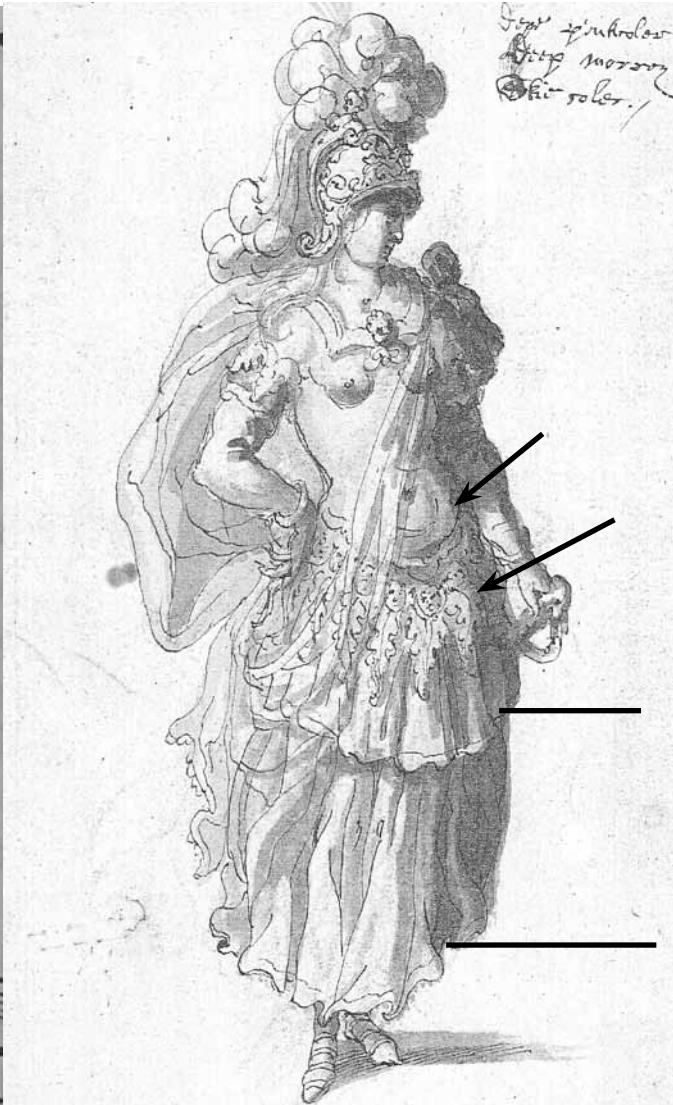


PICTURE 29:Design for a Greek woman's costume

The structure of the costume is also similar to ancient Greek dress where the skirt is divided into two parts (see picture 29). This was common in all Jones' designs as this was typical in Renaissance stage costume.

In *Iconologia*, the symbol *Inimicitia Mortale* has a similar layered skirt as Penthesilea. Layers in both skirts are the same length, also, both skirts' waistlines are set on high hip and the edge of the bodice is cut in a similar style. More similarities can be found between Penthesilea's helmet and the helmet drawn in symbol *Inimicitia Mortale*, with the only difference, that her helmet appears more decorated (see pictures 30 and 31).





PICTURE 30: (left) Ripa, symbol for *Inimicitia Mortale* (Mortal Hatred),  
1613 in *Iconologia*

PICTURE 31: (right) Jones', design for Penthesilea, 1608,  
in *Masque of Queens*

The second queen to be introduced is Camilla, queen of Volscians (see picture 32). The role for Camilla, was played and danced by Catherine Somerset, Lady Windsor (1590-1641).<sup>90</sup>

Next, followes CAMILLA, *Queene of the Volscians*, celebrated by \* *Virgil*, then whose verses nothing can bee imagin'd more exquisite, or more honouring the person they describe. They are these, where hee reckons vp those, that came on *Turnus* his part, against *Aeneas*.

*Hos super aduenit Volsca de gente Camilla,  
Agmen agens equitum, & florentes ere cateruas,  
Bellatrix. Non illa colo, calathisue Minerva  
Femineas assueta manus, sed praelia virgo  
Dura pati, cursuque pedum praeuertere ventos.  
Illa vel intacta segetis per summa volaret  
Gramina, nec teneras cursu lasisset aristas:  
Vel mare per medium fluctu suspensa tumentis,  
Ferret iter, celereis nec tingeret aquore plantas.*

PICTURE 32: Jonson, 1609, lines 483- 498

Ben Jonson doesn't write any describing words about Camilla that can be identified clearly as to support the character of this role. Inigo Jones design for the Camilla role picture 33.



Egyfai Cattera wyndfor.  
Camilla a. of fye veir

wyllow's robes.  
Carnation.  
w. fit



PICTURE 33: Jones', design for  
Camilla, 1608, in *Masque of Queens*

Jones' original design was penned in black ink and warm grey wash with the design size 28.3 x 17.2 cm.<sup>91</sup> Inigo Jones' inscription written with black and brown ink at the top of the design reads; "*The La: Cathrin wyndsor. / Camilla Q of the Volci*" and at the right side of the design; "*wyllowe colord / coronation / whit*".<sup>92</sup>

Like Penthesilea, Camilla is also described as a war hero although her dress is more feminine and decorated. Camilla is wearing a two-part dress where the skirt and bodice are separated. Set on a high hip the skirt has two layers. The lower layer is ankle length and it has a decorative ruff on the hem that is narrower at the centre front. There is a line drawn on top of the ruff that indicates either a stitch line or a decorative string. Gathered from the hip the top part of the skirt has a decorative oak leaf hanging from the edge with embroidered ribbon on top of the hem.

Camilla's bodice is firm and boned, and not necessarily made of leather as was a previous costume bodice. It seems to have a lot of embroidery at the front with pearls and / or stones. There is lightweight fabric gathered on both shoulders and it hangs loose at the front neck, but is attached to the centre front. This is probably silk chiffon or very lightweight silk. From centre front neckline there is another pair of loose lightweight fabrics hanging down and then attached to the underarm of the bodice. There is a decoration either in the centre front of the neckline or it is attached to the pearl necklace, which is hanging on her neck. The design is not very accurate in this part. Her sleeves are short and full of decoration. Ruffs and bows are on both arms with a small amount of embroidery and a longer sleeve is attached to this shorter sleeve. There is an additional large bow around the right arm.

Colours chosen for this dress by Inigo Jones were willow

colour, carnation and white and were much lighter than for Penthesilea's dress, which was pink mixed with sky colour. Maybe this was done to add contrast between the queen's roles.

According to my study by comparing Camilla's costume, accessories and posture to *Iconologia*, I didn't find any resemblance between these. Also in the text, it is very hard to find any words which describes this role. In *Iconologia*, there are no symbolic figures that match with the rest of the text in Camilla's part. There is no resemblance between the details of her dress and symbols for the war hero.

Neither is there any resemblance between the war hero's helmet and Camilla's crown shape headwear topped by feathers. Her hair is partly gathered under the crown and partly loose at the back. There is also an original tracing of this head-dress found and identified by Simpson & Bell, (1924).

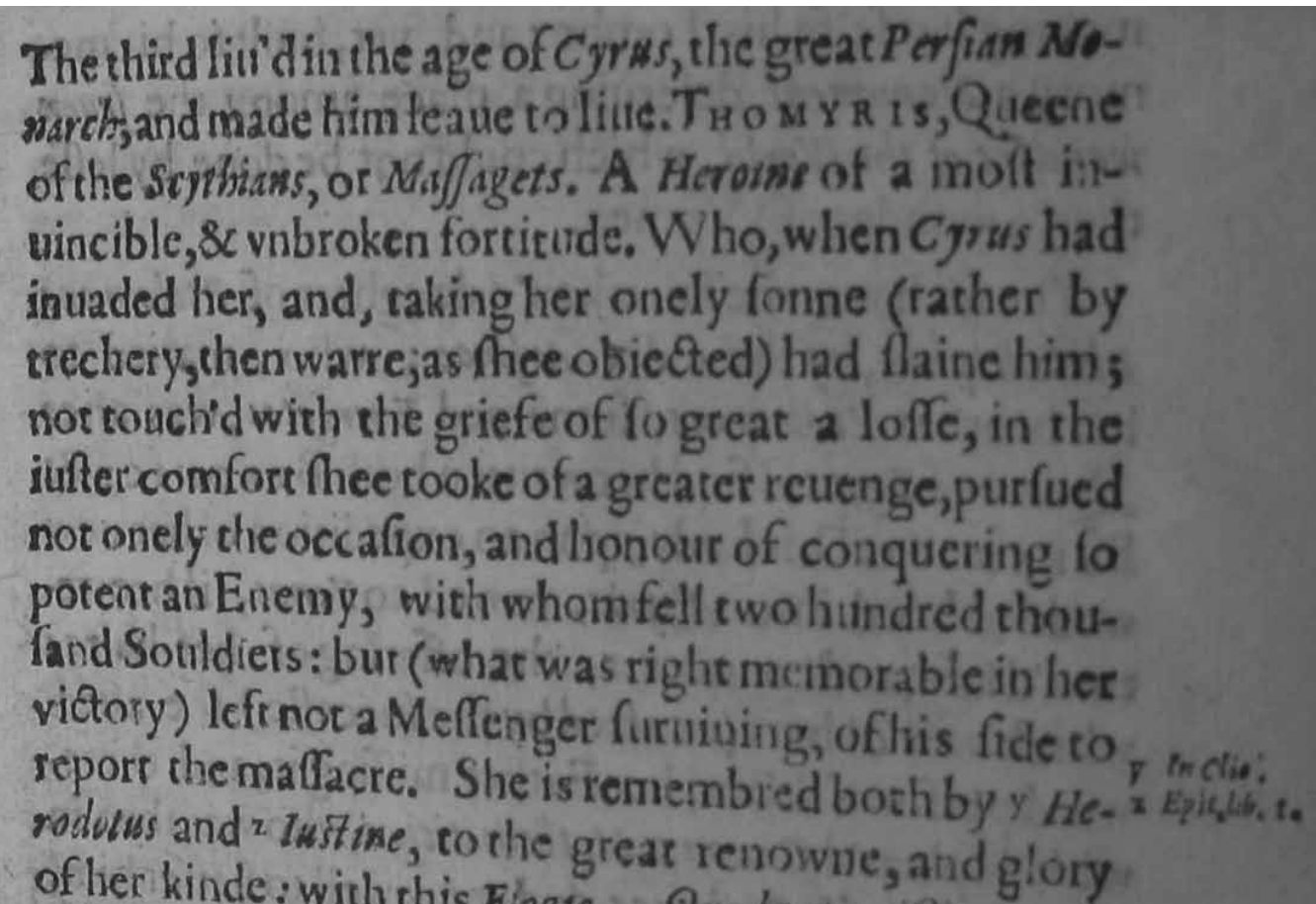


PICTURE 34: Jones', Head-dress for Camilla, tracing from original design, 1608, in *Masque of Queens*. Pen and black ink. 9.5x 7.5cm.

Inscription across the top: La: Gylford.

## THOMYRIS 4.3

The third queen is Thomyris, who lived in the age of the Persian monarch, Cyrus. She was a queen of the Scythians, or Massagets (see picture 35). The role for Thomyris was played and danced by Susan de Vere, Countess of Montgomery (1587-1629).<sup>93</sup>



PICTURE 35: Jonson, 1609, lines 499- 513

The only recognisable description about this role is the area where she lived. We cannot directly find Persia and its monarchs from *Iconologia*. She has honoured two thousand soldiers after conquering an enemy in a war. Inigo Jones design, picture 36.

Thy Country of Montgomery  
Thomyris Queen of Scythia

Thomyris  
Queen of  
Scythia



PICTURE 36: Jones', design for Thomyris,  
1608, in *Masque of Queens*



Jones' original design is drawn with black ink and washed with warm grey. The size of the original design is 28.6 x 17 cm.<sup>94</sup> Inigo Jones inscription for this costume runs across the top and reads, "*The Countess of Montgomery / Thomeris Queen of Scithia*" and at the right side of the design are suggested colours; "*peche coler / watched / carnation*". All this is done by brown and black ink.<sup>95</sup>

Thomyris' costume is possibly in one part, a full dress. There is only one layer in the skirt, and it is gathered from the waist. The waistline is different to the other masque costumes as it is high. Material is very light silk because it falls down so well, reaching to mid calf. This is for ease of dancing movement as it shows the footwork better to the audience. On top of this dress is a kind of apron made out of three separate strips and there is a lot of spiralled embroidery on top. There are possibly stones or pearls also attached to it. These separate strips are attached to each other with three ribbon loops and there is also a fringe on the edge of each strip.

Her bodice is stiff, plain corset with a square neckline. There is a ribbon on top of the neckline and one stone at the centre front as a decoration. Breasts are possibly decorated with same ribbon as the neckline is, but it is slightly narrower. This decoration is possibly to give an impression of armour. Sleeves are full, decorated and the upper part has long straps attached to the armhole seam. There are three stones in each strap and they are attached to each other with two strings. There is another sleeve underneath these straps, which is a little bit longer and slightly gathered. The rest of the sleeves are full length, fitted and embroidered. The symbol shown below has similar strips to those on Thomyris' armholes. Where three stones are attached to each strip sleeve decoration may have been taken from this armour's skirt decoration as in this symbol for *Ragione* (see pictures 37



PICTURE 37: (left) Ripa, symbol for *Ragione* (intellect), 1613  
in *Iconologia*



PICTURE 38: (right) Jones', design for Thomyris, 1608,  
in *Masque of Queens*

and 38) She is also wearing a large cape made of light, but stiff fabric, probably silk taffeta. It is attached to the costume only from left shoulder. The cape also hangs down at the front, but is narrower there. There is also a flower is attached to the shoulder.

Thomyris' curly hair is tied up and she is wearing a head-dress where fabric is gathered on it and it has tall feathers and plumes at the centre front. There is no resemblance between this head-dress and a helmet. By the look of the drawing, she is either wearing flat boots or sandals with one strap. Considering that this is an early 17<sup>th</sup> century masquin costume it is quite impossible to think that she would show her toes. She is also holding a tall sword.

Inigo Jones suggested peach, carnation and watched for the colours of this costume, which are pale colours. Watched is a colour term for pale- blue.

Thomyris lived at the times of Persian monarch, however the script refers largely to the loss of her son and her victories in wars. No distinct symbolic images are found from

*Iconologia* for these subjects however, there are many symbolic figures where the person is holding a sword. Two figures can be found where a person is holding a sword together with a cape; Find examples of a symbol *Dominio* and *Nobilita* in pictures 39 and 40. It seems that 'sword' and 'cape' is directly linked to words attributed to nobility and intelligence and another example where a sword is in a man's hand for a symbol *Intelletto*, in picture 41.





PICTURE 39: Ripa, symbol for *Dominio*, 1613, in *Iconologia*



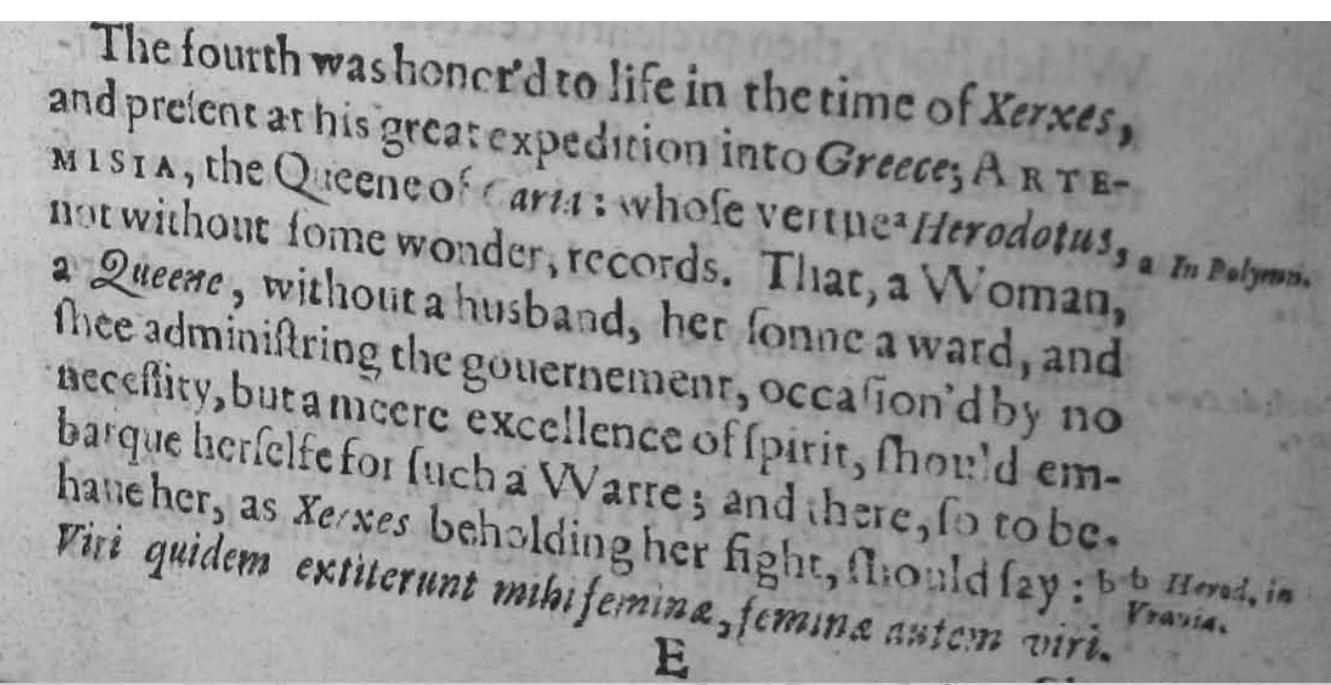
PICTURE 40: Ripa, *Nobilita*, 1613, in *Iconologia*



PICTURE 41: Ripa, symbol for *Intelletto* (understanding), 1613  
in *Iconologia*

## ARTEMISIA 4.4

The fourth queen is Artemisia, queen of Caria, who was present at a time of Xerxes and his expedition into Greece. She is a widow and also has made her son a ward of another noble (see picture 42). The role for Artemisia was played and danced by Elizabeth Somerset, Lady Guildford (1556-1621).<sup>96</sup>



PICTURE 42: Jonson, 1609, lines 514- 526

For this role we can find more identifying aspects than for last two roles. Words such as: *Widow*, *Chaste*, *Loving*, *Wife*, *Wonder* and *Grief*. Inigo Jones design for this role, picture 43.



Copy to the Gifford  
Artemisia Queen of Caria

Orange Fanny  
of Gold  
yellow



PICTURE 43: Jones', design  
for Artemisia, 1608, in *Masque of Queens*

This original design is drawn with black pen, ink and warm grey and measures 30.5 x 18.7 cm.<sup>97</sup> An inscription in the design goes across the top of the design reads; "*The la: Gylford / Artemisia Queen of Caria*" and at the right side of the design; "*orange tawny / ashcoler / yellowe*, and all is done in black and brown ink.<sup>98</sup>

Artemisia's costume is in two parts where the skirt is separate from the bodice with inner long sleeves. Her skirt is in two layers consisting of an inner layer of half-calf length and again is done for dancing purposes and is not common as a style of an everyday costume. The top layer is a lot shorter, approximately 1/3 of the length of the inner layer. Both layers are lightweight, but the fabric is quite stiff and it is gathered from the waist with no decoration.

The bodice is a typical early 17<sup>th</sup> century corset where the edge at the front is V- shaped, long and flat. There is a panel at the centre front where the fabric is pleated which allows more movement for the body, so it was most likely done for dancing purposes. The only symbolic figure that matches with the costume is *Gloria de' Prencipi*: There is a similar cut in the bodice, where it opens from high waist and it is loose by the centre front, as seen on pictures 44 and 45.

Artemisia's upper sleeves are striped and made with separate panels attached on top of the main fabric. There are either stones, pearls or both in the armhole seam. The rest of the sleeve is a close fit and it has *turn-ups* by the wrist. Her bodice is different in its style than the skirt because it is widely decorated. There are stones, embroidery and strings used around the chest area for an effect that is not very revealing as the rounded neckline is quite high. She is also wearing a pearl necklace.



PICTURE 44: (left) Ripa, symbol for *Gloria de' Principi*, 1613, in *Iconologia*

PICTURE 45: (right) Jones', design for Artemisia, 1608  
in *Masque of Queens*

Artemisia's head-dress is a crown shape and there seems to be a separate tall diadem. A large veil is attached to the crown and is probably made of silk organza if it is diaphanous material, however considering how the material falls from the figure it may possibly be silk taffeta. Her hair is partly tied up and partly loose at the back. There are feathers pointing up between the crown and the diadem with stones in both of them. She is wearing simple flat boots that have a seam in the front and a slightly decorated from the led-edge. Jones suggests orange tawny, ash and yellow as colours for this costume. This colour combination is slightly different to the two previous costumes, which are very light and pale. It seems he tried for a striking colour contrast between Pentheseia's pink costume in the same act as the orange and yellow costume of Artemisia.

Ben Jonson has written more identifying aspects for this role than for the previous two roles. Words such as: *Greece, administration, government, widow, chaste, loving, wife, wonder and grief* can be found in Artemisia's part. However, from this list there is only one direct symbol found in *Iconologia*. The symbol for grief, as shown on following page (see picture 46), has no resemblance between Artemisia's costume, accessories, or its posture.

Arsinoe and Hypsocratea are the next two queens introduced in the text. Unfortunately, costume designs have not survived for neither of them. However, Simpson & Bell have identified two other designs that do not appear in the text.<sup>99</sup> For some reason, they are put under this same masque. These are costumes for queen Bernice and queen Atlanta. I could not find reference to either of them in the *Masque of Queens* text.





PICTURE 46: Ripa, symbol for *Dolore* (grief), 1613, in *Iconologia*



Lady Proser  
 Queen of the Ethiopians  
 Candace.

deep flammole  
 purple  
 pale watry

all watry

pink Colo

pink Co  
 watry

pink Co

watry



PICTURE 48: Jones', design for Candace  
 1608, in *Masque of Queens*

The original Jones' design has been drawn with pen and black ink with warm grey wash and is 30 x 18.5 cm.<sup>101</sup> There is an inscription across the top of the design; "*Lady Wynter / Camylla* (struck out) / *Candace Queen of the / Volsei* (struck out) *Aethiops*. To the right side of the design: *deep flamcoler / peeche coler / pale watched*. The next inscriptions have lines running from the colour indication to part of the dress; "*pink color / peche co/ watchut* (struck out) to upper sleeve, "*pall watchut*" to lower sleeve, "*peche Co*" – for shorter top skirt and "*watchut*" for the petticoat.<sup>102</sup> Inscriptions have been written with black and brown ink.<sup>103</sup>

Candace is wearing a two-part costume with a large veil attached to the head-dress. Her skirt is in two layers, where the inner layer is longer and hangs about 10cm above ankle. It is either see-through fabric, or it has two layers where the transparent fabric is at the front; you can clearly see her leg and knee showing beneath the fabric. Candace is queen of Ethiopia and here is an example of Ripa's symbol for *Africa*. The woman's left leg is shown and Jones' design is showing her right one, however, the posture for both of these images is identical plus there is also another resemblance: Both women are wearing a pearl necklace (see pictures 49 and 50).





PICTURE 49: (left) Ripa, symbol for Africa, 1613, in *Iconologia*

PICTURE 50: (right) Jones', design for Candace, 1608

in *Masque of Queens*

The top layer of the skirt is made with narrow strips attached to each other with four separate strings. There is embroidery in the edge of each strip. Jones' colour suggestion for this part of the skirt is peach.

Candace's bodice is corset shaped and it is longer at the centre front where there seems to be a hook and eye fastening. There are stripes horizontally around the bodice, possibly made with ribbon. There is a wide embroidery at the edge of the bodice and a narrow ribbon in a bow at the centre front. A large amount of fabric is gathered to the neckline starting from the left shoulder and hangs loose from the front to right shoulder and back side of the garment.

Sleeves are typical early 17<sup>th</sup> century style and there are slashing at the top part of the sleeve. Embroidery at the top of the sleeve Jones suggests should be pink colour and below the slashed fabric, Jones suggests peach colour. There are stones or pearls attached to the edge of the top sleeve on top of a separate wide ribbon. The remainder of the sleeve is tight fitting with stripes going horizontally around the arm, similar to the decoration in the bodice. Jones' colour preference for the lower sleeve is pale watchut.<sup>104</sup>

A large veil is attached to the head-dress which is a tall crown. Orgel & Strong suggests that it has been inspired by Vecellio's *Favourite of the Turk* (pictures 51 and 52).<sup>105</sup> Orgel & Strong also argue there is nothing else that connects this Ethiopian dress style to the costume books except the style of the head-dress. Material for the veil is lightweight and slightly stiff; probably silk organza. There are stones or pearls attached to the headdress as well as rigid straight feathers. Deep flame, peach colour and pale watched is Jones' suggestion for the head-dress colour.<sup>106</sup>



PICTURE 51: (left) Vecellio, picture for *Favourite of the Turk*, 1598  
in *Habiti antichi et moderni di tutto il mondo*



PICTURE 52: (right) Jones', design for Candace, 1608  
in *Masque of Queens*

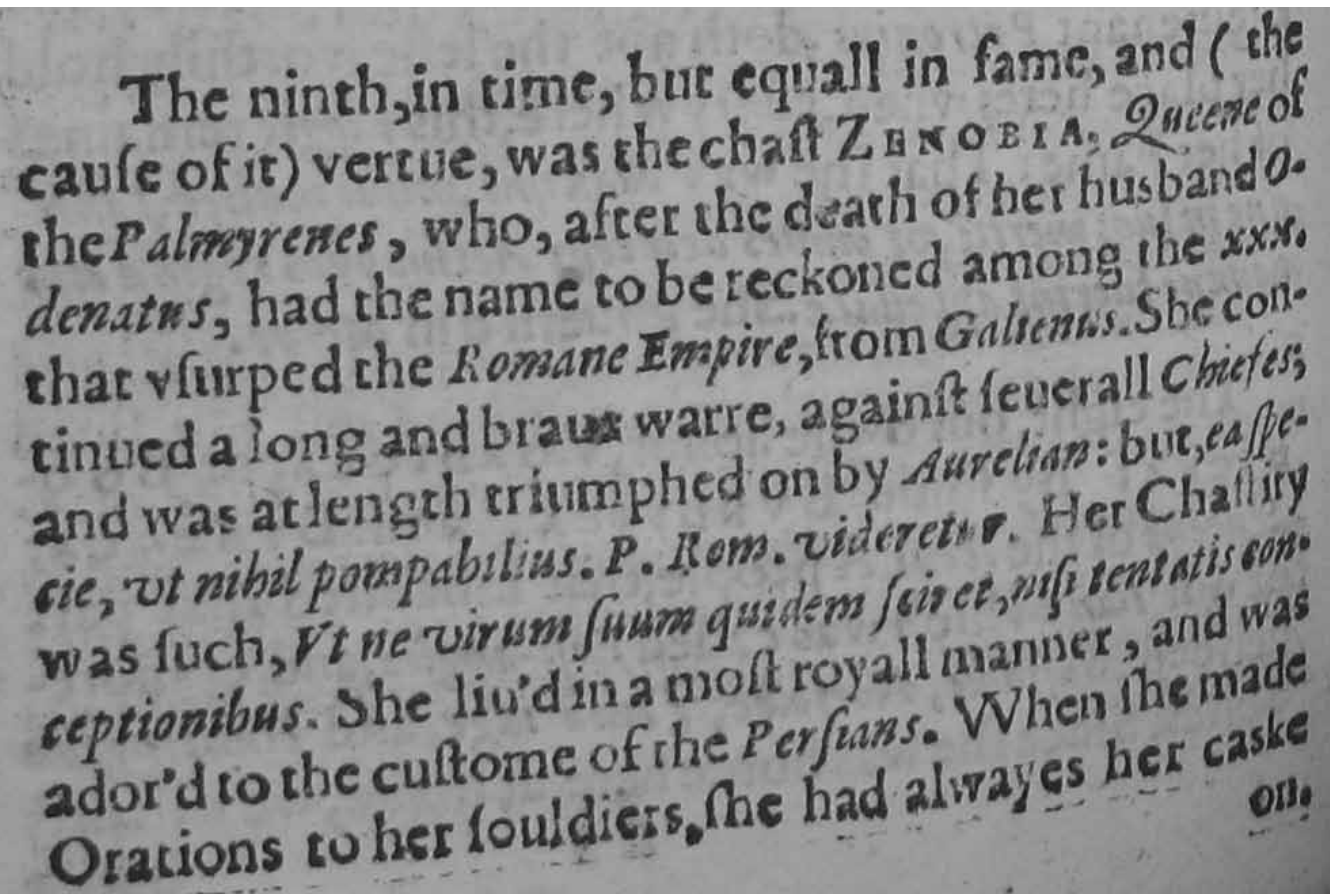
I also find the posture of this design has been taken from Ripa's *Africa*- symbol as the arms are in a similar position however Jones design is holding the veil in the left arm whereas Ripa's figure holds a scorpion. In Jones design, Candace is also wearing similar flat pointed shoes with high leg and decoration at the front in a way resembling the symbol *Africa* (pictures 53 and 54).







Eight queen in the text is Voadicea, but she does not have a final design. There is a design for the ninth queen Zenobia and she is described as being the queen of Palmyrenes. After her husband Odaenathus died, she was leader in many wars. An often mentioned personal characteristic is her *chasteness* (see picture 55). The role for Zenobia was played and danced by Elizabeth de Vere (1575-1627).<sup>107</sup>



The ninth, in time, but equall in fame, and ( the  
cause of it) vertue, was the chaste ZENOBIA, Queene of  
the Palmyrenes, who, after the death of her husband O-  
daenathus, had the name to be reckoned among the xxx.  
that vsurped the Romane Empire, from Galienus. She con-  
tinued a long and braue warre, against severall Chiefes;  
and was at length triumphed on by Aurelian: but, easpe-  
cie, vt nihil pompabilius. P. Rom. videretur. Her Chastity  
was such, Vt ne virum suum quidem sciret, nisi tentatis con-  
ceptionibus. She liu'd in a most royall manner, and was  
ador'd to the custome of the Persians. When she made  
Orations to her souldiers, she had alwayes her caske  
on.

PICTURE 55: Jonson, 1609, lines, 588- 601

Ben Jonson describes her role with words such as: *Chaste, widow, triumph, roman, divine spirit, beauty and noble*. In the script, there is also a sentence, which identifies directly a costume: "When she made orations to her soldiers, she had always her casque on".<sup>108</sup> Inigo Jones design for this role, picture 56.

Age Courtier of Nabob  
Zenobia Queen of Palmyra

Malged & Mithole  
Casualtion & Potboto  
Cajit / & vovaboddyex



PICTURE 56: Jones', design for Zenobia, 1608,  
in *Masque of Queens*



Jones' original design has been drawn with pen and black ink washed with greenish grey. Size of the original design is 30 x 17.3 cm.<sup>109</sup> Inscription on top of the design reads: *Countess of Darbee / Zenobya Queen of Palmira*". On the right side of the design the inscription in black and brown ink is; *"Watched the Middell / Carnation the Petticote / whit. The vpperboddycce"*.<sup>110</sup>

Zenobia is wearing a long layered dress. The lowest layer is gathered to ankle length with an uneven hemline that is shorter from the sides. On top of this layer starting from the neck is a long rippled dress shorter than the lowest layer and a length slightly longer than in other costumes. There are horizontal stripes as decoration in this dress. Decoration is possibly made with ribbon and there are buttons at centre front that attach to the ribbon onto the skirt. Based on the design, the ribbons are see-through and most likely silk organza or very similar material. The hemline of the dress is widely embroidered. Sleeves are attached to a top cloak-like layer and it is open at the front. This layer is loose and is only attached to the garment from the neckline. Shorter than the other two layer, it has pleated string or narrow fringe in the hem.

The neckline of Zenobia is not very revealing: There are bows on both shoulders and there is fabric attached to the bows and it hangs down to the front covering the upper chest area. There seems to be another bow at the back. Almost elbow length outer sleeves of Zenobia's dress are large and widely decorated with highly embroidered fabric on the top and another layer below which is slightly gathered and it is made out of lightweight fabric; this sleeve is normal fitting down to the wrist.



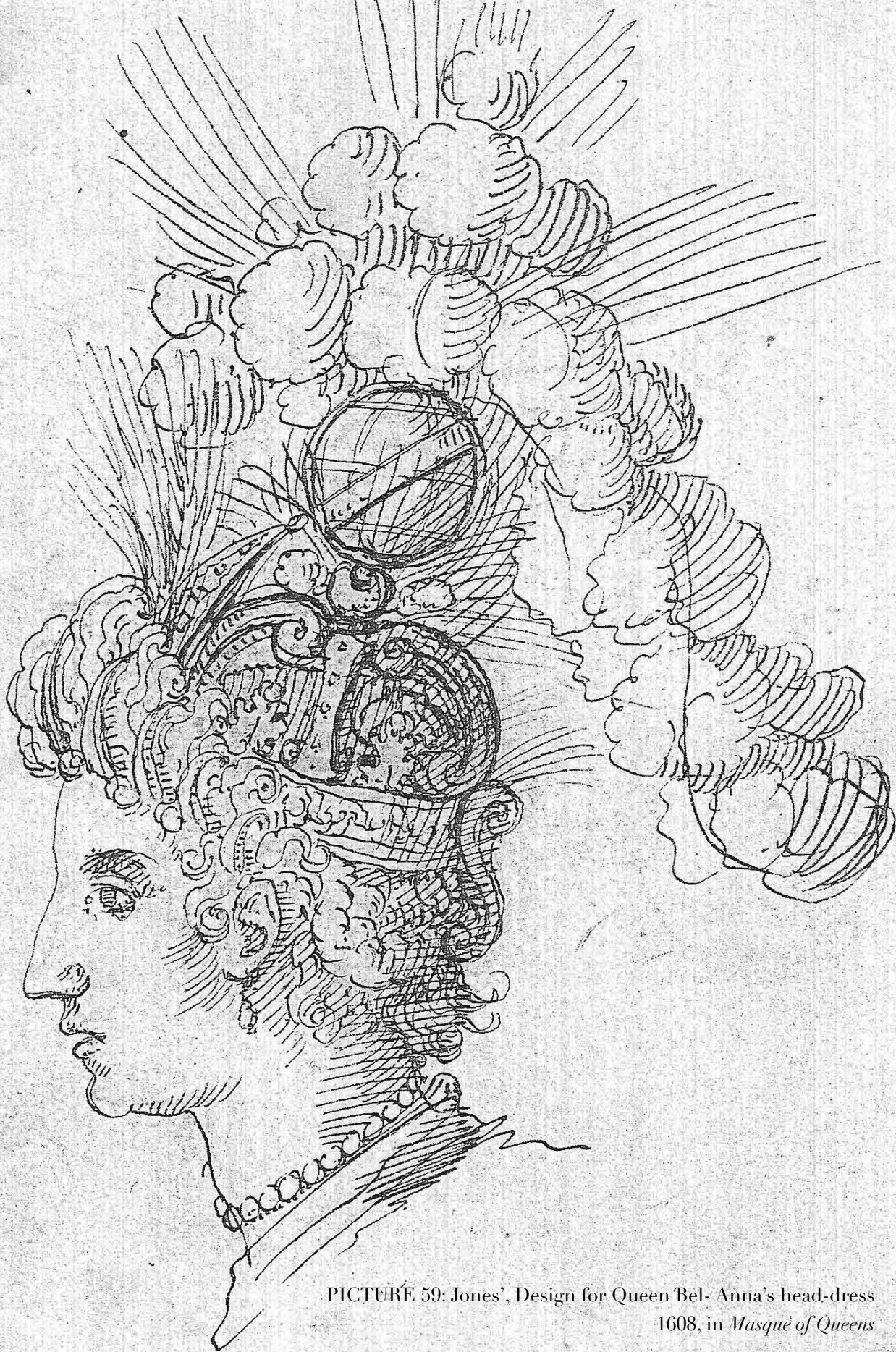
PICTURE 57: (left) Ripa, symbol for Pudicitia, 1613 in *Iconologia*



PICTURE 58: (right) Jones', design for Zenobia, 1608  
in *Masque of Queens*

Her head-dress is different to the other queens as it looks more like a turban than a crown or a helmet. A turban is usually attached to Asian costumes, however in this case she is described as Roman in the masque. This role was the only one to have direct reference to a costume style instruction written for wearing a casque when she made orations to the soldiers.<sup>111</sup> However, in her design she is not wearing a helmet or anything that resembles it. In this case, Jones has not taken the author's suggestion in the script into his design. Zenobia's turban is decorated with pearls, stones and strings with a big feather at the centre front. There is also either fabric or loose straight feather at the top of the head-dress. This dress is not as closely fitted as previous designs and hardly shows the figure of the wearer. Jonson's text often describes Zenobia as *chaste* and in Ripa's *Iconologia*, there is a direct symbol for *Chaste, Pudicitia*. Zenobia's loosely fitted dress by not emphasising the lady's figure and it might be connected to this symbol of Chaste/Pudicitia in its loose dress, cape and a veil design (see pictures 57 and 58 on previous page). I found no other than that resemblance from *Iconologia*.

Only one design has survived for the last queens in the *Masque of Queens* script. This is the design for queen Bel-Anna's headwear. This was a role specifically for Queen Anne and as befits a real Queen the style of this head-dress is more extraordinary than for all the other queens.<sup>112</sup> This head-dress is the last identified design that has survived from Inigo Jones' work indicated to be for the *Masque of Queens*. The designs for the following queens in the text have not survived: Amalasunta, Valasca as well as Bel-Anna.<sup>113</sup> Ben Jonson is careful to emphasise the power of the royal family in his scripts: Thus all the ladies are 'Queens' and appear as powerful as Kings. This is the common resemblance between all these characters. Jonson masque script and its performance shows the political status of the monarchy.



PICTURE 59: Jones', Design for Queen Bel-Anna's head-dress  
1608, in *Masque of Queens*

In this study, I have explored the question of what sources Inigo Jones used for his costume designs and what symbols we can find in the costumes. I have viewed the symbolic images of Cesare Ripa's *Iconologia* book and made a comparison with Jones' costume designs to consider what, if any, similarities there are between them. I have also discussed how the costumes in the designs were structured using especially my case study, Jones' *Masque of Queens*.

The Masques were at the command of the Monarchy of England and held annually to entertain the royals and nobility: There were occasional masques at the Court in previous reigns, but its popularity was established especially in the reign of the Stuart era (1603-1642) where it developed as a central entertainment with political overtones. The masque was a method of displaying the magnificence of the Royal family to the public. Each masque had a separate script written to proclaim the power of King and Queen and the most important roles were reserved for those two. However, a script for a masque is very short, the actual performance lasts for hours with a combination of acting, dancing and singing. One feature of the masque performance was that at the end of the spectacle everyone from the audience joined in and it continued as a grand ball. A tight hierarchy can be seen in the disposition of masque roles with a descending order of status for the people from the highest social class and those who were favourites of the king and queen. Along with musicians, the lower orders of society were recruited for the menial, background roles.



Creation of a masque performance required the best designers, tailors, seamstresses, carpenters and painters to construct the visual part of the spectacle. In a court performance only the most expensive and grand materials were used, such as velvet, brocade and silk. Masques were performed indoors which meant that light from candles and torches was not as strong as outdoor light. Real gold and silver together with mirrors and other artificial sparkle were used in every costume to brighten and make light more visible. Two separate wardrobe departments took care of the masque costumes in the premises of the Court with various tasks such as maintaining garments while spectacles were produced and protecting garments from moths, mildew and mice when costumes were stored.

Symbols were part of a masque costumes and used in many ways in the Renaissance era. At the time when most of the people were not able to read or write, emblems were attached to the costumes in ways such as colours, styles and decoration, e.g. blue colour had a symbolic meaning for truth, hope and fidelity in love. Symbolism was also a part of the masque text, mainly to describe the wealth of the king and queen. My study focused on how Inigo Jones, appointed to design the visual image for the masque, used his main sources in his costume design work and if there are any symbols found from *Iconologia* in his costumes?

Cesare Ripa wrote *Iconologia*, in Sienna, Italy in 1593: A handbook full of symbolic images that was used in all areas of art. Evidence shows that Inigo Jones used this book during his career in both costume and set design, sometimes by copying the symbolic image from *Iconologia* directly to his own design. Jones' other main source in his design work was masque writers' text. I have previously shown in my research that this source is clearly seen for example in masque of

*Hymnaei*, where writer Ben Jonson's text describes a bride in detail: "...her hayre flowing and loose, sprinkled with grey; on her head a gyrland of Roses, like a turre; her garments white; and on her back a weather's fleece hanging downe..."<sup>114</sup>

A third source which I introduce in this thesis is Inigo Jones' sketchbook from his travels in Italy between 1598 to 1604 and 1612 to 1614.

My case study *Masque of Queens* was written by Ben Jonson and presented at the Whitehall Banqueting House on February 2<sup>nd</sup> 1609. The topic for this masque was a battle between good and bad and it was created in the form of a two-part masque. Inigo Jones' was appointed to design costumes for 12 queens in this masque, including Queen Anne's role as Bel-Anna. I have used in my thesis six original designs that have survived from total of twelve queens, which have been identified by Orgel & Strong or Simpson & Bell.

As my case study of the *Masque of Queens* demonstrates, that Inigo Jones did use Ripa's *Iconologia* as a source for his costume design in many ways. In one case, the role of Queen Candace, he has used a symbol from *Iconologia* with a combination of the masque writer Ben Jonson's text describing Candace as Queen of Ethiopia and therefore an African. Jones has clearly taken influences for Candace's costume design from a symbol for *Africa* in *Iconologia*, where we can find several similarities between Ripa's symbol and Jones' final design.

For other roles, there is evidence of Jones using *Iconologia* as a source for his designs. This includes where he uses symbols, for instance, to find a way to draw the posture of a character. Also, with some roles, Jones has taken the cut or detail from symbols in *Iconologia*, however, masque text does not directly point out the particular symbol that he

has chosen from Ripa's book. In only one case, Ben Jonson refers to a costume in the *Masque of Queens* text, which can be found in a part where he describes the roles for the 12 queens. This is the role of Zenobia; however, Inigo Jones for some unknown reason has chosen not to take any of this costume suggestion into his design for Zenobia. According to my study, unlike much of his other work where he wrote detailed suggestions for a role, Jonson as a writer does not suggest any other elements for the queens' costumes except for Zenobia in *Masque of Queens* text.

In my study I researched for other influences on Inigo Jones' work and evidence shows he made use of the following: One of his main sources for costume design was a sketchbook Jones made during his travels in Italy. This source is present in all of his costume designs as seen in features from ancient Greek dress and variations of Roman armour: This was the idealistic style of the stage costume in late Renaissance Italy and Jones brought this innovative style to England from his travels and it was totally new to the early 17<sup>th</sup> century audience. Jones showed his design skills linking this style with typical 17<sup>th</sup> century dress design whilst keeping in mind his masque costume is also a dress to dance in.

According to my study we can clearly perceive that Inigo Jones has combined all his three main sources when he designed costumes. As my case study *Masque of Queens* shows Jones utilised the masque writer text to find the storyline of the masque as well as to pick up important detail of characters. In some cases he has used masque writer suggestions for his costume designs and in quite few he combines the masque text to Ripa's *Iconologia* where, as previously described, he finds various inspirations for his work. He skilfully integrates this with the costume style of the Renaissance stage and some details of 17<sup>th</sup> century

costumes are also found in the designs. He has not used *Iconologia* in order to take directly one symbol to his design; instead, he visually interprets it to suit his purpose for a masque and thus used it in a way that enables him to create costume designs as multi-dimensional as possible.

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## NOTES

1        Architecture in London: St Paul's Church, Ashburn House, Banqueting House, Chiswick House's gateway, Lindsey House, Queen's Chapel on Marlborough road. Architecture outside London: Monument's in the All Saints' Church in Cambridgeshire, fountain in Bushy Park, Middlesex, south and front of a Hatfield House in Hertfordshire, Stoke Park Pavilions in Northamptonshire and Wilton House in Wiltshire

2        King James I (1566-1625) and his wife Queen Anne of Denmark (1574-1619), their son Prince Henry (1594-1612), King Charles I (1600-1649) and Queen Henrietta Maria (1609-1669). Masques were continuously performed until the civil war in 1642.

3        Allegory is a message that presents ideas or concepts. It is communicated in the means of symbols.

4        Orgel& Strong, 1973, p.35

5        De Marly, 1982, p.9

6        Orgel& Strong, 1973, p.16

7        Simpson& Bell, 1924, p.14, Strong, 1980, p.10-11

8        Gurr, 2005, p.202

9        Orgel& Strong, 1973, p.7, 35-36

10      Gurr, 2005, p.200-202

11      Allardyce, 1937 p. 29

12      Orgel& Strong, 1973, p.18

13      Orgel& Strong, 1973, P.7

14      Simpson & Bell, 1924, p.12



- 15 Allardyce, 1937, P.156
- 16 Act IV, scene vii
- 17 Orgel& Strong, 1973
- 18 Strong, 1969, no page numbers
- 19 Molinari, 1975, p. 143- 144
- 20 Molinari, 1975, p. 143- 144
- 21 De Marly, 1982, p.9-10, 52
- 22 Orgel& Strong, 1973, p. 35, 89- 96
- 23 Gurr, 2005, p.200
- 24 Leapman, 2003, p.77
- 25 Gurr, 2005, p.200
- 26 The earliest surviving stage costumes date from mid 18th century. Email Victoria & Albert museum Archive 03.04 2012
- 27 De Marly, 1982, p.24
- 28 De Marly, 1982, p.23
- 29 Allardyce, 1937 p. 28
- 30 De Marly, 1982, p.23
- 31 Ravenholver, 2006, p.134
- 32 Ravenholver, 2006, p.143
- 33 1987, p. 196
- 34 Ravenholver, 2006, p.144
- 35 De Marly 1982, p.25-29
- 36 Ravenholver, 2006, p.151
- 37 Gurr, 2005, p.194. One pound was divided into twenty shillings and a shilling into twelve pence. One guinea was one pound and one shilling (Leapman, 2003, p.XII)

- 38 Ravenholver, 2006, p.150
- 39 Ravenholver, 2006, p.138
- 40 Ravenholver, 2006, p.140- 143
- 41 2006
- 42 p.138- 139
- 43 Leapman, 2003, p.158, 206-207
- 44 Molinari, 1975, p.154
- 45 Allardyce, 1937, p.156
- 46 Orgel& Strong, 1973, p.3
- 47 Allardyce, 1937, p.208. "Iconography" as an analysis method of visual sources was first formulated by art historian Erwin Panofsky in his essay "Iconography and Iconology: an Introduction to the Study of Renaissance Art" (1939). According to him the iconographical approach involves three consequent steps of research. The first one (i) describes the main elements and subject matter of a picture. By the second step (ii) the focus is on the narrative story depicted and on its meaning. By the third step, called by Panofsky as "iconology", (iii) the picture is interpreted as symptomatic of a given culture by knowledge of comparative material and art-historical analyses" (Miettinen, 2008, p.25).
- 48 Orgel &Strong, 1973, p.11
- 49 1937, p.157
- 50 Gurr, 2005, p.198
- 51 Gurr, 2005, p.194
- 52 2003, p.159-161
- 53 De Marly, 1982, p.14
- 54 Aubrey MS. 8, fol. 20. and Simpson & Bell, 1924 p.17
- 55 Allardyce, 1937, p.157 and Ravenholver, 2006, p.132
- 56 De Marly suggests that he also may have used Cesare Vecellio's costume history *Habiti antichi et moderni di tutto il mondo*, published in 1598 and that he also copied designs from Italian theatre designer Alfonso Parigi, p.14

- 57 Strong 1980 p. 48
- 58 1980, p.45
- 59 1980, p.45-47
- 60 p.48
- 61 Allardyce, 1937, p.156
- 62 Allardyce, 1937, p.202
- 63 lines 440-442
- 64 Allardyce, 1937p.200
- 65 De Marly, 1982, p.83-84
- 66 Harris et al. 1973, p.16
- 67 Leapman, 2003, p.151
- 68 Leapman, 2003, p.152
- 69 Bevington& Holbrook, 1998, p.78
- 70 Steele, 1968, p.160-161 and Cal. State Papers, Venetian,  
xi, 212
- 71 John Milton's Comus, [http://www.mith.umd.edu/comus/  
cegenre.htm](http://www.mith.umd.edu/comus/cegenre.htm)
- 72 Orgel& Strong, 1973, p.131, 135-136, Leapman, 2003,  
p.102-103. Anti-masque is a dance, presented before or between  
the acts of a masque. It is characterized to be improper. When  
masque carries on with the main spectacle, it transforms the  
masque into propriety, goodness and order, usually by the King's  
presence alone. Anti- masque contrasted the masque by using the  
lower class as characters.
- 73 Jonson, 1609, lines 340-348
- 74 Harris, Orgel& Strong, 1973, p.131, Jonson, 1609,  
lines 347-8
- 75 Jonson 1609, lines 10-40
- 76 2003, p.103

- 77 Ravenholver, 2006, p.150
- 78 *Machina Versatilis* structure is based on a Greek *Periaktoi* (Allardyce, 1937, p.67). The purpose of the machine is to change scenery by turning the set around.
- 79 Orgel& Strong, 1973, p.128
- 80 Jonson, 1609, lines 34-40
- 81 Jonson, 1609, lines 409-17
- 82 It can be found in the first part of *Iconologia* on page 255
- 83 lines 440-442
- 84 Jonson, 1609, lines 718-719
- 85 Orgel& Strong, 1973, p. 79-82
- 86 Duke of Devonshire collection is located at the premises of Duke of Devonshire in Chatsworth, Derbyshire.  
<http://www.chatsworth.org>
- 87 Orgel& Strong, 1973, p. 139
- 88 Duke of Devonshire collection
- 89 Orgel& Strong, 1973, p. 139, Simpson& Bell, 1924, p.39
- 90 Orgel& Strong, 1973, p.139
- 91 Duke of Devonshire collection
- 92 Orgel& Strong, 1973, p.139, Simpson& Bell, 1924, p.39
- 93 Orgel& Strong, 1973, p.142
- 94 Duke of Devonshire Collection
- 95 Orgel& Strong, 1973, p.142, Simpson& Bell, 1924, p.39
- 96 Orgel& Strong, 1973, p.142
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- 98 Orgel& Strong, 1973, p.142, Simpson& Bell, 1924, p.39-40
- 99 1924

- 100 Orgel& Strong, 1973, p.142
- 101 Duke of Devonshire collection
- 102 Watchut- refers to colour term pale- blue
- 103 Orgel& Strong, 1973, p.145, Simpson& Bell, 1924, p.40
- 104 Watchut- refers to colour term pale- blue
- 105 Orgel& Strong, 1973, p. 145
- 106 Watched refers to colour term pale- blue, same as watchut
- 107 Orgel& Strong, 1973, p.14
- 108 Jonson, lines 597-8
- 109 Duke of Devonshire collection
- 110 Orgel& Strong, 1973, p.145, Simpson& Bell, 1924, p.40
- 111 Casque is same as helmet
- 112 Orgel& Strong, 1973, p.151
- 113 Orgel& Strong, 1973, p.151
- 114 Allardyce, 1937p.200

In this study, I have explored Inigo Jones' (1573 – 1652) costume design, his career as a costume designer and how he used symbols in his work. By focusing on one case study, the *Masque of Queens*, performed in 1609, the overall aim is to discover, how Inigo Jones used sources in his designs, such as masque writers text and his Italian sketchbook and in particular, his use of Cesare Ripa's *Iconologia* (1598) as a source for symbols in his design work. Inigo Jones is known as one of the great architects in late Renaissance England. His major work also included costume and set design, which concentrated on Royal Masques. The masque was a method of displaying the magnificence of the Royal family to the public. Each masque had a script written to proclaim the power of King and Queen and the most important roles were reserved for those two. Actual performance lasts for hours with a combination of acting, dancing and singing. A tight hierarchy can be seen in the disposition of masque roles with a descending order of status for the people from the highest social class. In the performance only the most expensive and grand materials were used, such as velvet, brocade and silk. Masques were performed indoors which meant that light from candles and torches were not as strong as outdoor light. Real gold and silver together with mirrors and other artificial sparkle were used in every costume to brighten and make light more visible. Symbols were part of a masque costumes and used in many ways in the Renaissance era. At the time when most of the people were not able to read or write, emblems were attached to the costumes in ways such as colours, styles and decoration. My case study *Masque of Queens* was written by Ben Jonson and presented at the Whitehall Banqueting House on February 2<sup>nd</sup> 1609. The topic for this masque was a battle between good and bad and it was created in the form of a two-part masque. Inigo Jones' was appointed to design costumes for 12 roles in this masque, including Queen Anne's role as Bel-Anna. My case study demonstrates, that Inigo Jones used Ripa's *Iconologia* as a source for his costume design in many ways. In one case, the role of Queen Candace, he has used a symbol from *Iconologia* with a combination of the masque writer Ben Jonson's text describing Candace as Queen of Ethiopia and therefore an African. Jones has clearly taken influences for Candace's costume from a symbol for *Africa* in *Iconologia*, where we can find several similarities between Ripa's symbol and Jones' final design. For other roles, there is evidence of Jones using *Iconologia* as a source for his designs such as using symbols, for instance, to find a way to draw the posture of a character. For other influences on Inigo Jones' work and evidence shows he made use of the following: One of his main sources for costume design was a sketchbook Jones made during his travels in Italy between 1598 to 1604 and 1612-1614. This source is present in all of his costume designs as seen in features from ancient Greek dress and variations of Roman armour: This was the idealistic style of the stage costume in late Renaissance Italy and Jones brought this innovative style to England from his travels and it was totally new to the early 17<sup>th</sup> century audience. We can clearly perceive that Inigo Jones has combined all his three main sources when he designed costumes. Case study *Masque of Queens* shows that Jones utilised the masque writer text to find the storyline of the masque as well as to pick up important detail of characters. He has not used *Iconologia* in order to take directly one symbol to his design; instead, he visually interprets it to suit his purpose for a masque and thus used it in a way that enables him to create costume designs as multi-dimensional as possible.

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